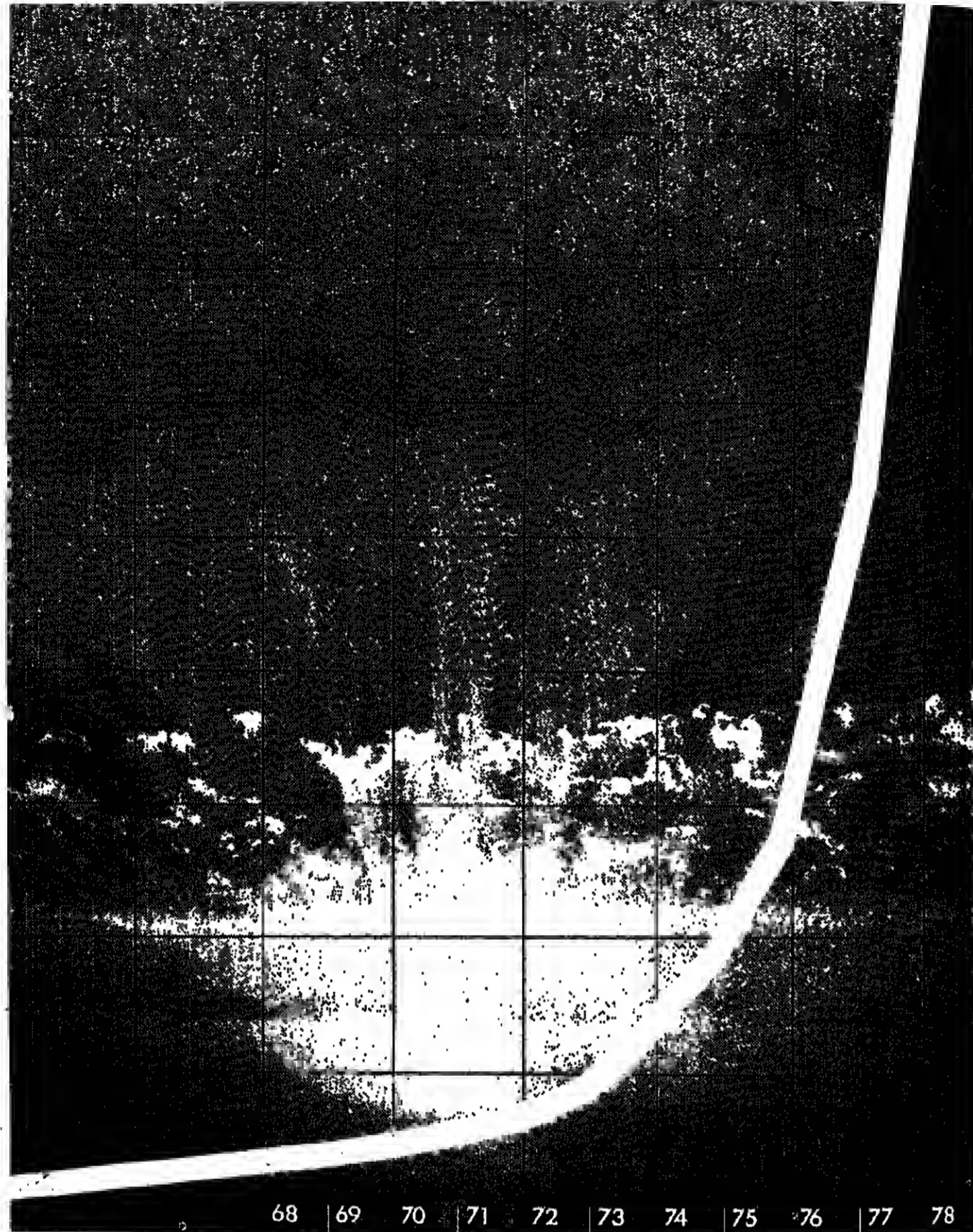


Here's a picture that needs no heading. It's a picture of our balance sheet. A balance sheet that's grown 114 times in the last ten years!!! Putting Bank Hapoalim among the world's biggest banks.

In recent years, we've widened the scope of all aspects of our financial operations. We've upgraded our existing services, and added a whole series of new ones: credit cards, "Bank-kat 2000" and a network of computer and data processing facilities all aimed at optimizing our customer services.

To better serve our clients, we've established new branches at home and abroad. And on the international front, we greatly expanded and intensified the range of Bank Hapoalim involvement. That's why this picture of our balance sheet needs no heading. It's a clear reflection of how we've grown.



68 69 70 71 72 73 74 75 76 77 78



Bank Hapoalim ^B_M

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ARIEL

THE JERUSALEM
POST
MAGAZINE

Friday, November 9, 1979



Appeal for
Cambodia

התעוררו ליהודה

Stem.

Chagall on Gold.

Try finding a better investment.

You appreciate art. You also know how to recognise a good investment. So, here's a unique proposal that may interest you: a work of art by Marc Chagall on a gold medallion or a silver proof plaque. Chagall created an original new design especially for the minting of the gold medallion and the proof plaque, as his personal contribution to the solution of the housing shortage in Israel. This work, which represents a new artistic achievement, is signed by the artist, for the very first time, in both Hebrew and Latin characters. Chagall's inspiration for this creation are the words of the prophet Isaiah:

"I the Lord have called thee in righteousness, and will hold thine hand and will keep thee, and give thee for a covenant of the people for a light of the nations."

All income from the sale of these gold and silver medallions is earmarked for the alleviation of the acute housing shortage for young people in Israel.

The medallion, minted in gold, contains Chagall's work on one side and on the reverse, the quotation from the book of the prophet. The medal is of 22 (k) carat gold (916.6/1000); it has a 60 millimeter diameter and weighs 3 troy ounces (93.310442 gr.). The minting is by Argor — one of the world's most reliable companies in this field. (Argor is a wholly owned subsidiary of the Union Bank of Switzerland).

The medallion is luxuriously packed in a multi-purpose presentation box of blue suede. The round sterling silver proof plaque (925/1000) has an unusual sheen, and it comes in a frame of dark walnut wood (28.5X21.5 cms). As previously mentioned, the proof plaque bears the work of Chagall. Its diameter is 150 millimeters. The minting was executed by the Franklin Mint in Philadelphia, which is the largest private mint in the world.

Both the medallion and the proof plaque are hallmarked. The issue in Israel is limited until Israel's 32nd Independence Day on 21st April 1980. Orders will not be accepted after this date.

The gold medallion is priced at \$2000 and the silver proof plaque costs \$500. Prices include VAT and one year's free insurance. Delivery will be made on payment.

These special prices are guaranteed until 31st December 1979. Both items may be purchased at branches of banks only.

You may make your purchases in cash, by cheque or in installements at special interest rates.

Get your share in "Chagall on Gold". You owe it to yourself.



TO MARKS & SPENCER ALL THE BEST FROM THE BEST ISRAELI MANUFACTURERS



Triumph Manufacturers of brassieres and women's underwear P.O.B. 10146, Jerusalem <i>Triumph</i>	GOTTEX Gottex Fashion manufacturers P.O.B. 9238, Tel Aviv	Poigat Concern בפני Bagir Ltd. Top fashion wear for men and women P.O.B. 187, Kiryat Gat
Solog Knitting Mills Ltd. 3 Rehov Hapelech, Tel Aviv <i>Solog</i>	Tiv-Tov Knitting Haifa Ltd. P.O.B. 325, Haifa	Yarolin Ltd. Women's underwear P.O.B. 8199, Jerusalem <i>ירולין</i>
Emek Knitting Mills Ltd. 5 Rehov Hlazon, Ramat Gan <i>Emek</i>	Karnex Clothing Manufacturers Ltd. P.O.B. 13063, Tel Aviv <i>Karnex</i>	Delta Textiles Ltd. 14 Rehov Ben-Yehuda, Tel Aviv <i>DELTA</i>
Electra Ltd. Air Conditioners, Installations and solar energy systems P.O.B. 2190, Tel Aviv <i>electro</i>	Caesarea Galmot Industries Ltd. Toyland Division Synthetic fur toys P.O.B. 179, Bat Yam <i>Toyland</i>	Maquette Ltd. Leather fashions Industrial Zone, Acre <i>Maquette</i>
Jaffa Mor Citrus products and preserves P.O.B. 106 Ashdod <i>Jaffa Mor</i>	Milosun Processed foodstuffs Mobile Post Ashdod <i>מילוסון</i>	Gat Preserved foods, Kibbutz Gat <i>Jaffa CHAMPION</i>
B.T.A. British Tourism Authority <i>BTA</i>	British Airways P.O.B. 3118, Tel Aviv <i>British airways</i>	Elite Ltd. Chocolate, sweets, confectionery P.O.B. 18, Ramat Gan <i>עלית</i>

St Michael's MARKS & SPENCER במשביר לצדכון

4.11.-23.11.1979

Handwritten note in Hebrew: "המשביר יחיד" (The sale is unique).

nobody is perfect.

Up to a 70% discount at Karo on furniture which was slightly damaged.

In the course of expanding and adding another two floors to the showrooms, it is necessary to move furniture. In spite of all precautionary measures, minor "accidents" do occur.

You will hardly notice the minor defects, but our standards are not satisfied, therefore, we are selling this furniture at discounts of up to 70%. You will also be able to



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find furniture which was displayed plus a number of items from the '79 inventory at huge discounts.

This is a one-time opportunity to obtain fine quality furniture at such low prices. The limited quantity, at such a bargain offer, will quickly be snatched up, so hurry and don't miss this opportunity. See you soon.

their American employers in the Negev works, had amply justified his arguments with government officials and especially those in the Defence Ministry. "We cannot permit the creation of apartheid conditions for these foreign workers" he said with conviction.

Mesheh has been pursuing this matter with considerable energy ever since news of the government decision to hand over the Negev contracts to American corporations became known. He had been in touch with the U.S. ambassador and met a delegation of Pentagon officials. His purpose had been to sidestep and prevent any bid to suspend the application of Israeli labour laws to those foreign workers employed on Israeli soil by foreign firms.

"The trouble is that the Israel Government reached an agreement with the U.S. Government whereby Israel is not a party to these contracts but the deals are conducted between the U.S. Government and the Portuguese and Thai governments; and I ask - where is our national pride?"

Mesheh denied that during his discussion with Defence Minister Weizman at the latter's office, the minister had shouted at him and used unparliamentary (to put it mildly) epithets. That, at least, was one version put out in the media. The other was that Weizman lost his temper with some of his officials and offended Mesheh by stalking out of the room in a huff. I gathered from Mesheh that they have since made up and that the famous Weizman charm had performed its task. Indeed, the minister had informed Mesheh that he would call on him at his fifth floor office within the next fortnight.

Mesheh managed to get his own way and dissuade the Defence Ministry from submitting a special amendment to the country's labour laws in keeping with a commitment to the Carter Administration.

Instead the Defence Ministry had been brought round to agreeing to supervise the arrangements reached with the Histadrut through a joint parity committee, whose disagreements would be referred to the ministry's director-general, Yosef Me'ayan, and trades union chief Israel Keszner, with Weizman and Mesheh only getting involved for really basic issues.

AS MY allotted time drew to an end, I sought to allot his remarks to Likud pins to table before the coming Knesset session, which would nationalise the Histadrut pension funds and Kupat Holim.

His response was scathing. "The country is being submerged by inflation and the economy is in a real trouble, and all they have to bother about is how best to undermine the Histadrut and weaken the Labour movement."

Less heatedly, he told me of a joint committee comprising representatives of the Histadrut and the former finance minister to examine the pension scheme and find an acceptable solution. "We favour a pension scheme and a national health insurance and control and eliminate duplication and waste. But if their intention to wreck our institutions for political purposes, then we will fight. All over the world, mutual-aid agencies, and in countries they wish to annihilate, experience, yet here they speak of destroying them."

shall wait and see and accordingly."

THE FACTIONALIZED FAITHFUL

Jerusalem's ultra-Orthodox community is not a solid bloc, but an amalgamation of small and diverse groups with often-conflicting world and religious views. The Post's ABRAHAM RABINOVICH examines some of the fissures in the black-clad haredi ranks.

Striped mantles worn by two members of Haredim (The Outcasts), a group which "rebelled" against the Vishnitz Rebbe because he was allegedly too pro-Zionist.



SCENE on the far right: The cluttered office of the Tora Vsiyra Yeshiva in the heart of Mea She'arim. A handful of men who comprise the inner core of Naturel Karta sit on scattered chairs or are perched on the edge of a desk as they listen to one of their number reading under the light of a naked bulb the draft of a poster that will go up on the walls of the ultra-Orthodox neighbourhoods that night.

Scene on the centre right: The main office of the Zupnick Building off Kikar Shabbat. The council of the Eda Haredit in formal session, with its venerable head, Rabbi Yitzhak Yaacov Weiss, in the chair. Among the items on the agenda: A request from the Jerusalem police chief that they prevent the heated atmosphere in the ultra-Orthodox community from exploding.

Scene on the centre left: A Hassidic rebbe in the Geula Quarter sits at his desk at the far end of a large room. The door opens to admit one of a crowd of waiting Haredim in the antechamber. The Hassid approaches silently and hands the rebbe a folded piece of paper. On the kufiat is written a question concerning an intimate family problem. The rebbe reads it and closes his eyes for a few moments. When he opens them again, he gives the Hassid explicit instructions on how to act.

Scene on the far left: Agudat Yisrael party headquarters near the Edison Cinema. Party boss Rabbi Menahem Porush sits at the desk with his jacket off and a kipa on his head. Some of the bearded party leaders pace the room and gesture as they speak. Others are seated. On the agenda: The latest Naturel Karta move to organize demonstrations aimed ostensibly at the Zionist establishment but in reality at Aguda itself. The Aguda politicians decide they

must consult with the Council of Sages made up of leading Hassidic rebbes and yeshiva heads before acting.

These scenes reflect something of the diversity in Jerusalem's large ultra-Orthodox (haredi) community which has resulted during the past year in mass demonstrations, riots and heated politicking. The conflict has centred on topical issues like the Shusfat Stadium, the Ramot Road and the recent Baizer Hassidim-Eda Haredit violence. The roots of the confrontation go back generations and lie as much in Europe as in Jerusalem.

Agudat Yisrael, the central element in the haredi camp, has almost reversed its attitude towards Zionism. It was created in Europe 77 years ago to defend Orthodoxy at a time when youths were leaving religious homes for the reform movement or secular trends like the Bund and Zionism.

In Eretz Yisrael, the Aguda members of the old yishuv were even more extreme than their European colleagues. When the Zionist authorities after World War I set up a Chief Rabbinate, the Aguda created the Edo Haredit ("Orthodox community") as a parallel structure to provide religious services such as a court and kashrut facilities to its members. So bitter was the alienation between the two camps that Aguda leader Jacob Israel de Haan was assassinated in 1924 by the Hagana for attempting to come to terms with Arab nationalists.

Slowly, however, elements in the Aguda began to cooperate with other factions of the Jewish yishuv, particularly at the municipal level. This trend became the dominant pattern by 1985 with the immigration of large numbers of reactivated liberal Aguda followers from Germany

(Continued on page 8)

Shadings of black

HASSIDIM, who were once a small minority in Jerusalem's ultra-religious community, have come to dominate it since World War II.

More than a score of Hassidic dynasties from townships across Central and Eastern Europe are now represented in Jerusalem. For many of them it is headquarters and the home of the rebbe.

The Gerrer Hassidim in Geula are the most numerous. They wear their knokers tucked into black socks near the ankle. On Shabbat, they wear distinctive *spodik*, the high conical fur hats preferred by Polish Hassidim.

The Belzer Hassidim, whose yeshiva is at the foot of Rehov Agrippas, also wear knokers - but tucked in higher on the leg and out of view beneath long black cloaks. Their black weekday hat, or *potische kopfsch*, costs about \$50 and is identical to that worn by the Vishnitz Hassidim, except that the Belzer has the bow on the left side and the Vishnitz on the right. The Belzer wear a narrow *shtrimef* on Saturdays and holidays when the Vishnitz wear trousers tucked high into white socks.

The tailors of Jerusalem and Bnei Brak are accustomed to the styles of the different Hassidic houses. So are the shoe shops. Belzer, for instance, wear snug laceless shoes. The large Hassidic houses have special departments for distributing clothing.

When they are not in Jerusalem, the Gerrer remove

tingulshabs to a practised eye by their hats which, instead of having a crease on top, are pinched into a small dome in the manner of Hungarian Hassidim.

The various houses have distinct traditions. The Lubavitcher are probably best known to the general public because of their outreaching to the non-religious. The Karlin Hassidim are known for shouting when they pray. The Amshanov rebbe in the Bayit Vegan quarter begins Shabbat prayers in his synagogue at 11 a.m., long after most others have finished, and concludes at 5 p.m. The Breslau Hassidim, whose yeshiva is near the foot of Mea She'arim Street, have not had a rebbe since the founder of the dynasty, Reb Nahman, died at the beginning of the 19th century; they are led by a group of siders.

Hassidim believe that music is a way to the heart of man and different houses, such as the Gerrer and Vishnitz, have notable repertoires of their own. The rebbe from Moehntz was considered a great composer.

The European Orthodox scene was once dominated by the battle between Hassidim, who were swept up in ecstatic masses behind charismatic rebbes, and *mitnagdim* who believed that scholarship study of the Tora - was the main path to God. There is no evidence of this conflict in Jerusalem today, elements in the two camps often finding common cause in battle against the secular authorities. □

Tours of the Weizmann Institute of Science and The Weizmann House, Rehovot

You are cordially invited to visit the world famous Weizmann Institute of Science and the newly opened Weizmann House - residence of Dr. Chaim Weizmann - First President of the State of Israel.

Visitors to the Weizmann Institute are invited to see an exhibition on Dr. Weizmann's life in the Wix Library, and a film on the Institute's research activities in the Wix Auditorium. The film is shown regularly at 11.00 a.m. and 3.00 p.m. every day, except Friday, when it is shown at 11.00 a.m. only. Special screenings can be arranged for groups.

Visits to the Ullmann Art Gallery can be arranged on Sunday and Wednesday afternoons, by prior appointment only. (Tel. 084-83897).

Tours of the Weizmann House are held daily every half hour from 9.00 to 5.30 p.m. and between 8.00 a.m. and noon on Fridays. There is a nominal fee for admission to the Weizmann House.

For tours of the Weizmann House please book in advance by contacting the Visitor's Section of Yed Weizmann, Tel: 054-85230, 054-83828.

THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE will be closed on the Sabbath.

Z.O.A. HOUSE DRAMA CIRCLE presents
Z.O.A. HOUSE on Monday, Nov. 12, 1979, at 8.30 p.m.
an animated playreading of
ARMS AND THE MAN
Tickets IL40.- at Z.O.A. House, 1 Daput Frieich St., Tel Aviv

Small

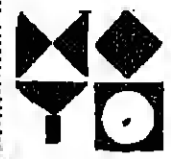
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this week at the israel museum jerusalem

ART ON FILM SAT. 10.11 at 8.30 p.m.
Programme: Preservation and Destruction
"NUBIA 64"
Saving the temples of ancient Egypt.
"JANUS"
Demonstrates entertainingly but powerfully the dangers to our environment and our "two-faced" attitude to this. Tickets: Members and students: IL20; non-members: IL30.

FOR CHILDREN and YOUTH MON. 12.11 & THU. 15.11, 4 p.m.
Walt Disney's "20,000 LEAGUES UNDER THE SEA" Tickets: (children) Members: IL20; non-members: IL25.

GALLERY TALK TUES. 13.11 at 7.15 p.m.
"POTTERY VESSELS FROM THE BRISKIER BEQUEST" (Exhibit of the Month): Uri Avnir (in Hebrew).

FILM TUES. 13.11 at 5.00, 7.00 and 9.00 p.m.
"ALL THE PRESIDENT'S MEN" (USA 1976) Dir: Alan Pakula, with Robert Redford and Dustin Hoffman. Tickets: Members & students: IL25; non-members: IL35.

THE ART OF FILM ANIMATION WED. 14.11 at 8.30 p.m.
40 Years of the National Film Board of Canada, including "Special Delivery," winner of Oscar 1976; "After Life," winner of Grand Prix Annecy, 1979, plus other award winning films.
Presented by Zvika Oren. Tickets: Members and students IL25; non-members: IL35.

CONCERT SAT. 17.11 at 8.30 p.m.
"SPOTLIGHT" CHAMBER CONCERT SERIES
sponsored by Revlon — the art of beauty
The first of eight concert by THE ANIEL ENSEMBLE and invited guests.
"Evening of Russian Music." Programme: Prokofiev, Shostakovich, Rimsky-Korsakov. Pianist: ALAN STERNFIELD. Tickets: Members and students: IL70; non-members: IL90. (Subscription for series of 8 concerts available for Members and students: IL450; non-members: IL540.)

SPECIAL NOTES: The Floerhelmer Pavilion for Impressionist and Post-Impressionist Art is closed until further notice for completion of the building.

REGISTRATION for courses for children and adults in the Youth Wing Office: Sun. Mon. Wed. Thurs. 10-12 & 2-4. Courses began 15.10.79.

The Library will be closed November 1-15.

VISITING HOURS:
ISRAEL MUSEUM: 9 A.M. - 5 P.M. / Tues. 4-10 p.m. / Fri. and Sat. 10 a.m. - 2 p.m.
SHRINE OF THE BOOK: Same as Museum except Tues. 10 a.m. - 10 p.m.
BILLY ROSE SCULPTURE GARDEN: Same as Museum except Tues. 10 a.m. until sunset.

ROCKEFELLER MUSEUM: Sun. - Thurs. 10 a.m. - 5 p.m. / Fri. and Sat. 10 a.m. - 2 p.m.
GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun., Wed., Thurs. 11 a.m. - Tues. 4.30 p.m. **GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM:** 8 A.M. - 7 P.M. / Tues. 4.30 p.m. (Upper Entrance Hall)

TICKETS FOR SATURDAYS: Buy in advance at the Museum office or main hotels.

FOR GIFTS AND BOOKS TRY THE MUSEUM STORE. 10% DISCOUNT FOR MEMBERS
FOR SPECIAL EXHIBITIONS SEE ART GUIDE COLUMN.

HASKI and SON present THE FINEST FILM OF THE YEAR

Starring:
AMITABH BACHCHAN
— SANJEEV KUMAR —
— RAKHEE — SHASHI KAPOOR
— HEMA MALINIE
— PREM CHOPRA

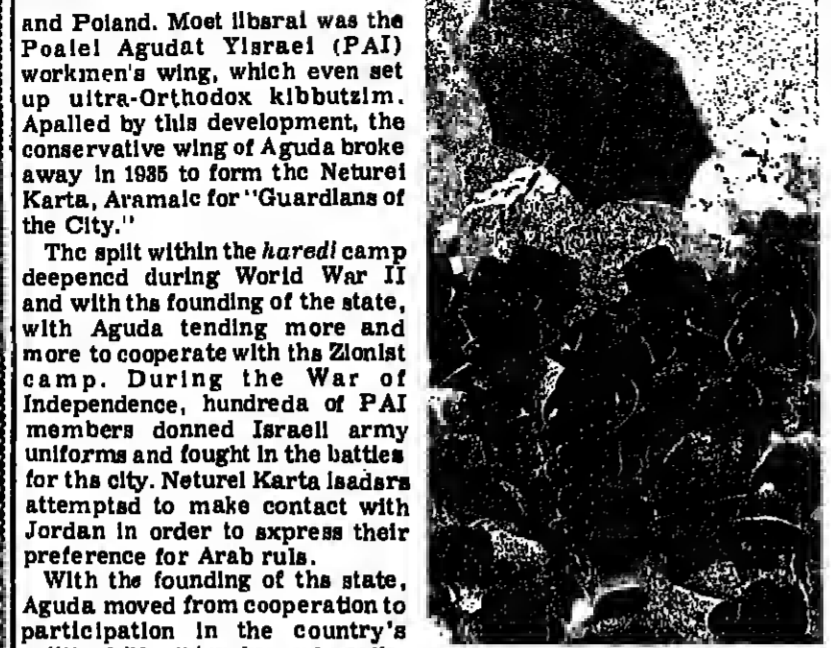
Due to public demand the special show of Patah Tikva are cancelled and instead a regular showing will commence at
NOGA CINEMA, YAFO
FROM NOV. 17, 1979.
Saturday 6.15 and 9.15 p.m.
Weekdays 5 and 8.15 p.m.
Advance sale of tickets at the box office daily from 6 p.m.

An occasion to study together ...
Tuesday evening, November 13, 8.00 - 10.30 p.m.

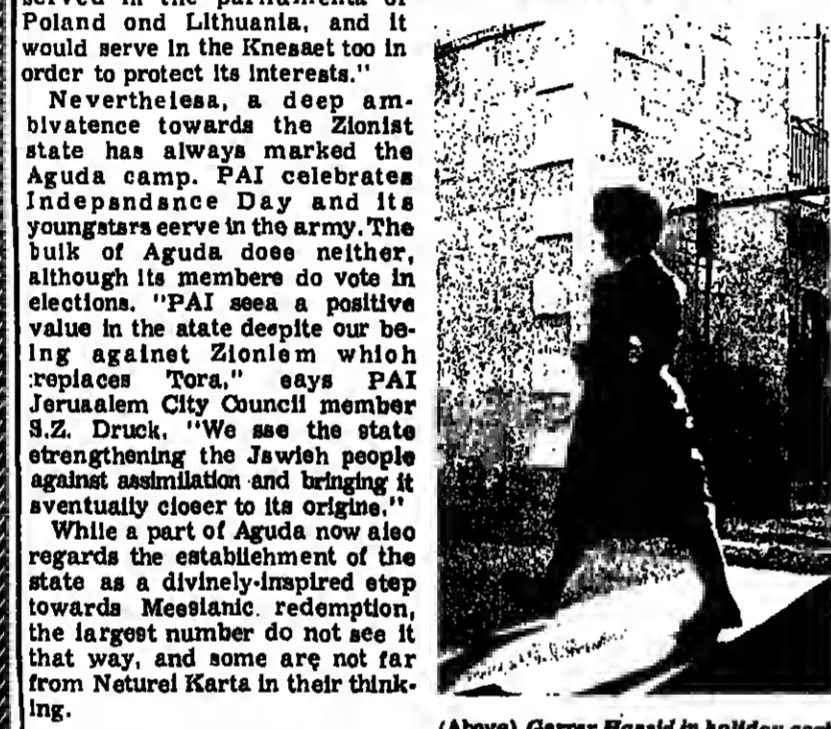
Death and Marriage: Reflections on parashat Chayei Sarah
The Institute is located on 19 Rehov Yisrael, Abu Tor, Jerusalem Tel: 718176
No Charge.

Join us on Tuesday, November 13, at the Shalom Hartman Institute for an evening of informal, semi-formal study.
jerusalem seminar series
of the shalom hartman institute

(Continued from page 7)



(Above) Belzer Rebbe, being shaded by umbrella, wears high fur epodik in midweek as he visits grave of his predecessor in Hor Menahot Cemetery. Hassidim wear black hot (kopplek) identical to that worn by Vishnitzer Hassidim except that the bow is on left side, not the right.



(Above) Gerrer Hassid in holiday garb strides through haredi neighborhood. His knickers are tucked into his cooke below his long black rekel, or cloak. He is wearing loode shoes and a epodik, or conical fur hat. Belzer Hassidim also wear knicker tucked into cooke but the tuck is higher on the leg and not seen below the rekel. The Belzer holiday headgear is a shtrimmel and their shoes have no laces. The Vishnitzer dress like the Belzer except that their Sobokh and holiday cooke are white. (Below) The father might be either a Salmor or Vishnitzer by his clothing but his son's outfit identifies them to expert eyes as Salmor.

NETUREI KARTA itself has remained consistent in its antagonism to the state, which it regards as a product of "false Messianism." In 1945, Neturei Karta gained control of the Eida Haredit in the only elections ever held for that body. The two organizations, however, are not identical and indeed are often in conflict. Despite the Eida's anti-Aguda stance, it is respected by the secular authorities and its services are utilized by the bulk of the haredi community, including Aguda members.

Neturei Karta, on the other hand, is a purely political group whose active members, one of its leaders admitted this week, number only about a dozen. "But we have hundreds of followers and these in turn can mobilize thousands, even tens of thousands, on specific issues," he said.

An informed haredi source estimated that there are between 4,000 and 5,000 haredim in Jerusalem who abstain from voting during elections as a result of Neturei Karta-Eida Haredit influence. But there are three or four times as many who do vote. ("Haredim" constitute roughly 12 per cent of the city's 800,000 Jewish population.)

The former leader of Neturei Karta, the late Reb Amram Blau, perceived a weakening of the Eida's anti-Zionist position in the 1960s and called for new elections.

Blau's supporters are convinced this is why the Eida cast him out of its council in 1960 when he married a convert. Reb Amram's death left the organization in the hands of a collective which includes one of his sons, Uri Blau — a pale figure compared to his father. Although it lacks a charismatic leader, Neturei Karta has shown considerable talent for creating mischief for Israel on the international scene by feeding headline-grabbing publicity releases to the foreign press. It has also been able to exploit local issues, like those over the Ramot Road and the Shuafat Stadium, to embarrass the authorities and, even more, Agudat Yisrael.

Nevertheless, the strength of the Aguda is steadily increasing in the haredi camp. The Aguda and PAI increased their representation on Jerusalem's 31-man city council last year from four seats to five. Among the 15,500 who voted for their list, there were an estimated 2,000 to 3,000 who had abstained in previous elections, according to Aguda sources. Neturei Karta denies this. (Reb Amram used to stand outside the Mea She'arim polling booth on election days to glare at anyone who dared to approach.)

"Neturei Karta is frightened because it sees the youth going with Aguda and not with them," says an Aguda source. "Most of the heads of the yeshivot and the admorim (Hasidic rebbeis belong to Aguda." Some observers believe that it is this development which has impelled Neturei Karta and the Eida Haredit to increase militancy in the past year. This in turn has pushed Aguda to greater militancy, to the point of threatening to leave the municipal coalition on the stadium issue, for instance.

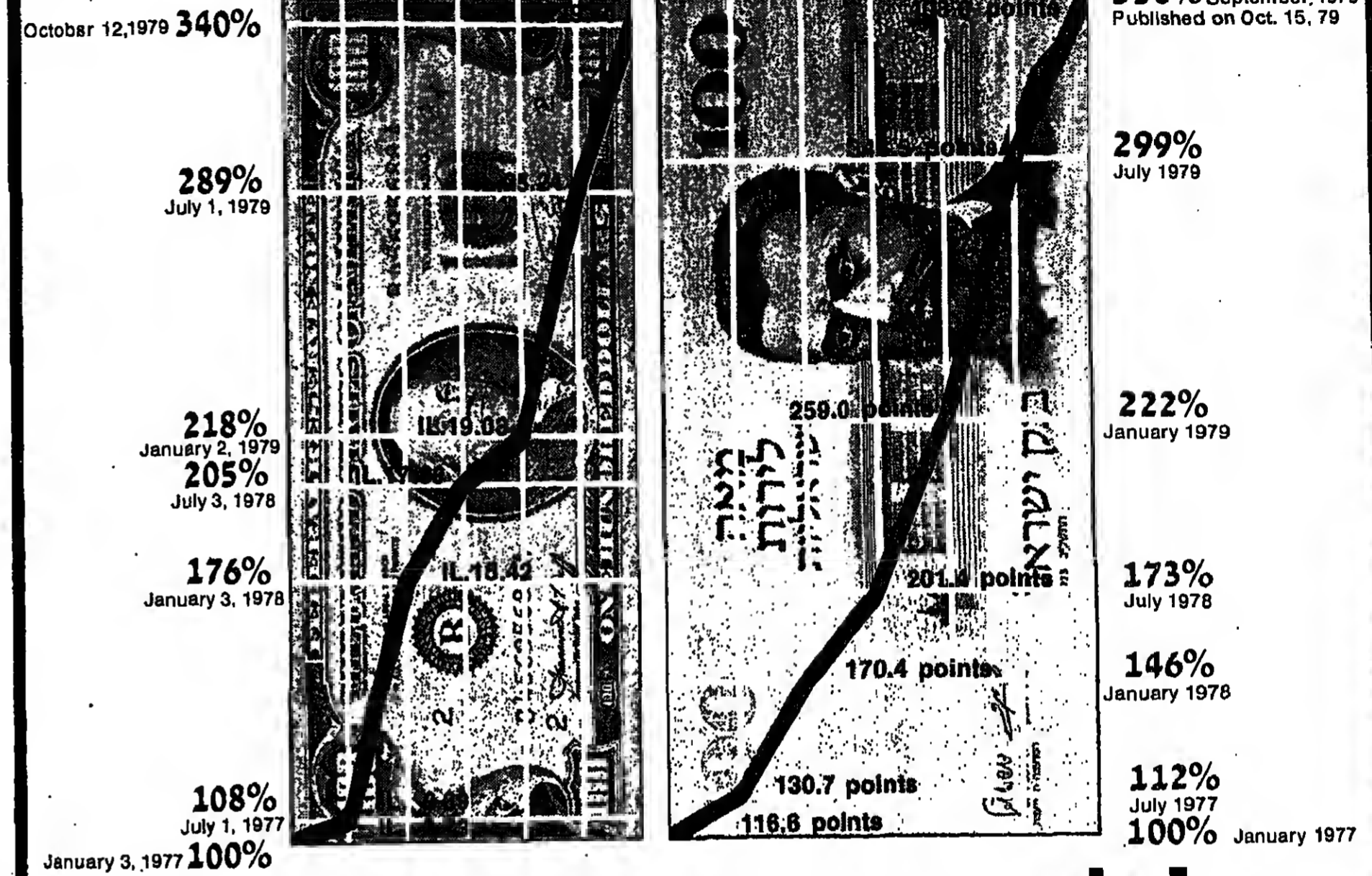
A handful of Hasidic leaders, most notably the late Satmar rebbe, regarded the secular Jewish state as satanic, and a handful of yeshivot in Jerusalem support the Eida Haredit. But the bulk of Hasidic houses and yeshivot in Jerusalem support Aguda.

The influence of the Hasidic rebbe on their followers is all pervasive. (A rebbe is a charismatic spiritual leader regarded by many of his followers as a miracle worker. But he is not expected to be a scholar. A rabbi is a religious authority whose scholarship enables him to pasken (rule) on religious questions.) A Gerrer Hassid resident of Bnei B'rak, for instance, will not visit Jerusalem on business or for any other purpose without paying a call on the rebbe. Hassidim will not submit to surgery, purchase an apartment, marry off their children, or undertake any significant move without first consulting their rebbe. When the Hasidic rebbe tells their followers to vote, the turnout is near 100 per cent. The heads of yeshivot have a similar influence on voting age students.

The anti-state forces are likely to make up with increased fervour what they lack in strength in the coming years. Moreover, the pro-state haredim, steadily expanding the boundaries of their neighbourhoods, have interests that conflict with those of the secular population, particularly Shabbat restrictions.

Thus, confrontation between the secular and religious camps and within the religious camp itself seems likely to remain a permanent part of the Jerusalem scene. The secular population might at least find the confrontation more interesting if it is able to distinguish between the black ranks massed in the opposite camp. □

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THE TROUBLE began in the late 1960s, when the cost of the Vietnam war dragged America into a foreign-trade deficit large enough to flood the world with dollars.

As it had been not enough, the Americans proceeded to run out of oil. Expanding demand overtook static supply: the U.S. brusquely became a big oil importer, also at the end of the '60s. To make sure that this latest development should be a thoroughly painful business, OPEC forced the price of petroleum up to astronomical heights (in 1973).

The petrol-price explosion was the *coup-de-grace*. Balances of payments went out of kilter the world over. Saudi Arabia is building up huge surpluses; at the other end, America's trade deficit, which should have vanished after the Vietnam war, now gapes wider than before.

Hirsch: If the world consisted of only two countries, say the two that you mentioned, the problem would solve itself. The Saudis would loan their surplus dollars (which they must invest somewhere) back to the U.S., which would use them to finance its deficit.

But there are many surplus countries and many deficit ones, which makes things complicated. The non-oil developing states have a deficit, but the Arabs do not want to invest there. They prefer to deposit their petrodollars in America, and let the Americans do the reinvesting.

Now that inflation in the U.S. has reduced the purchasing power of the dollar, the Arabs are beginning to drift away from that currency too and look for other outlets. Hence the precipitous rise in the price of gold.

Inflation has surfaced not only in the U.S. What is the cause?

Bruno: It is a new kind of inflation. The world was assailed at first by the familiar form of demand inflation, when all those convertible dollars circulating in the world markets (owing to America's trade gap) began pushing up prices.

But then OPEC came on the scene. Its decision to quintuple the price of fuel set the world by its ears. A different kind of inflation took hold, one that had not been experienced in Keynes's day.

The sudden rise in energy costs could have been absorbed by reducing other costs. But it was more convenient to devalue, which is easily done under the prevailing system of floating exchange rates.

When countries devalued, the cost of their imported raw materials went up, giving another twist to inflation. The best answer to rising prices would be raising productivity; but that lagged too, nobody knows quite why. One reason may be that inflation creates a condition of uncertainty, which discourages investment.

These and other factors multiplied the impact of the initial failure to adapt to the new oil-price situation.

How does a country adapt its economic structure?

Sussman: When a country's import bill suddenly shoots up without forewarning, something has to give.

It is as though OPEC had imposed a tax on the West. Ideally, the business community and the trade unions should get together and say, let's share the burden. The businessmen will sacrifice part of their profit; the workers part of their wage.

In West Germany and Japan wages did decline — and those countries do the crisis well. Their economies remain relative-

OIL-POWERED INFLATION

What's happened to the world's economy? That's the question the Post's DAVID KRIVINE asked Zvi Sussman, deputy governor of the Bank of Israel; Victor Medina, of the bank's Foreign Currency Division; Prof. Michael Bruno of the Hebrew University and Prof. Ze'ev Hirsch of Tel Aviv University.



such an extent in their own market. The trade-deficit countries should restrain demand more than they do.

It should be added in parenthesis that clouds often have a silver lining. The Americans' trade deficit, which they see as an unmitigated headache, constitutes a blessing to other countries facing trade problems. By taking on a large share of the collective trade gap, the U.S. has been easing the position of the world's poorer debtor countries. *The International Monetary Fund met last month in Belgrade. How does it help?*

The general opinion is that it helps to cushion shocks. A bank supplies credit to private persons, giving them time to meet their obligations. The IMF supplies credit to countries, giving those countries time to adapt to new situations. Governments have foreign-currency reserves that constitute their working capital. But what happens when those reserves run out? The IMF tries to supplement them, most recently with the SDRs (Special Drawing Rights). A country that is short on reserves can buy a certain quota of SDRs with its own currency and can use those SDRs to pay for its deficits.

Today there is a further complication. The dollar was a good reserve currency as long as its value was fixed in terms of gold. Now that inflation has supervened in the U.S., governments are not so keen any more to hold on to dollars — whose value keeps ebbing.

That drift away from the dollar is dangerous because the hoarding of a reserve currency is a way of extending credit.

How to get over that problem? Medina: The Belgrade conference of the IMF came up with the idea of a "substitution account." Countries wanting to diversify their predominantly dollar holdings should be able to "substitute," that is, sell, part of those dollars to the IMF for SDRs, whose value is linked to a "basket" of the 16 leading world currencies. Having bought these SDRs, they can deposit them with the IMF and earn interest.

The IMF will invest the dollars it buys in special bonds to be issued for the purpose by the U.S. Government. That is the suggestion. There are difficulties in applying it, which still have to be worked out.

What do countries with a big surplus in their foreign trade, like OPEC, do with the foreign currency accumulated in their reserves? Sussman: Invest them abroad, and the end-recipients are the countries with deficits. That is the biggest source of international credit.

But can borrowers go on borrowing for ever, and lenders lend for ever?

Hirsch: The facts are not quite as gloomy as that. OPEC contains a lot of member states that were once debtors and, having found oil, are now creditors. The other developing countries, that have no oil, do not stand still either.

Bruno: A new category called NIC ("Newly industrialized countries") has advanced rapidly — South Korea, Taiwan, Mexico, Brazil. Others again benefited from that rise in raw material prices during the mid-1970s. Their terms of trade improved.

Some countries have not so far come to grips with their problem. One is Turkey; and Turkey is the sufferer. Its output has stopped growing. Should it in the future come to lack the oxygen of foreign currency, its production could decline. But I don't think the

world credit system will be affected. It is not in danger from this polarization between lender and borrower countries.

What happens if a country like Turkey runs out of credit? What if banks will not lend it any more money because they may never get it back?

Bruno: The problem would become a political one. The Western powers cannot evade the obligation to keep Turkey on its feet, because if it collapsed there might be a Communist take-over, which would damage NATO interests.

Will the devices thought up by the IMF avert disaster then?

Sussman: Not on their own. Let me recall the following story. Back in 1962 a bunch of Treasury economists trooped into the office of Moshe Dayan, then minister of agriculture. They wanted to persuade him that devaluating the Israeli currency from IL1.80 to IL3 per dollar would step up exports, decrease imports, promote investment and generally make things better.

Dayan was not convinced. "I can't believe," he said, "that by performing a trick, like devaluating the currency, you will solve all the problems of the economy."

He was right, as later experience showed. The financial devices we have been discussing — loan facilities, SDRs and so on — are tricks. They have a purpose, they give countries time to adapt.

The challenge is to do the adapting. And that is not easy. Vested interests resist change. Costs must be lowered, resources shifted. Some branches must shrink, others expand. Each country, Israel included, has to make its own adjustments. There are no magic remedies.

Has the world coped with OPEC's new price policies so far? Hirsch: It has coped well with the 1973 crisis. We don't know yet how it will cope with the latest price rise, the one that took place this summer.

You must take into account the cut in supplies from Iran since the days of the Shah. That too is an earth-shaking change. Previously, oil exporters faced a buyers' market. Spot prices were below the official OPEC figure.

Since Khomeini's coup the world is short of oil. Not only has the official OPEC tariff risen from \$12 to \$20 a barrel, but spot prices are way up above that, topping \$30.

The impact is intimidating. Israel's oil bill could be increased by more than \$500m., which equals the receipts of the UJA and Bonds together. America's imports are costing her an extra \$16b.-20b. a year. And who knows what OPEC will come up with next?

How do you see future prospects?

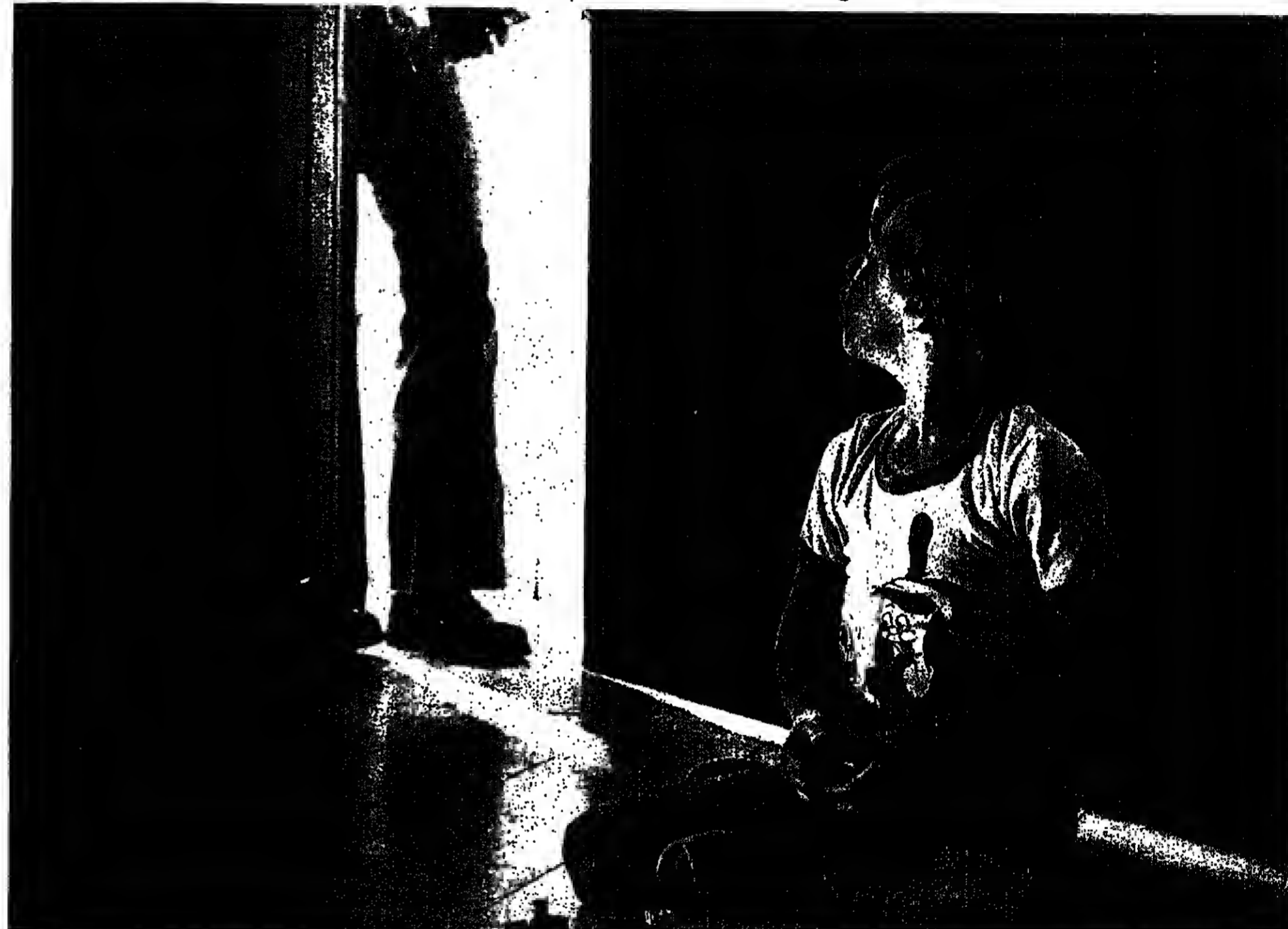
Dr. Sussman is mildly optimistic. Experts predict we are past the worst, he says. Oil prices will in all probability not shoot up wildly again as they did in the 1970s.

Others are less sure. Hirsch: You know, a lot depends on what kind of leadership we have, especially in the U.S.

Hera is an example. Suppose the oil-importing countries decided to negotiate with a single voice. Suppose that a bloc of industrial countries, say the Common Market, the U.S., Canada and Japan, resolved to form an OPEC of their own and to bargain with the oil powers from a position of strength.

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THE well-to-do are leaving Tel Aviv. As in other big cities elsewhere, the trend is away from the metropolis end out into suburbia.

In the satellite towns, new neighbourhoods are springing up almost faster than names can be thought up for them. Herzliya is expanding in all directions except into the sea; Rishon LeZion has developed so much in 10 years that it is scarcely recognizable; frantic building activity is filling up all the spaces in Ramat Hasharon and Ra'anana and spare plots are being snapped up as far afield as Rehovot and Kfar Saba. The commuter age has dawned in Israel.

But this shift of population, involving several thousand people every year, necessitates creating entire infrastructures, including drainage and sewage systems, roads, schools, synagogues, health facilities and shopping centres. And all this at a time when the cost of services is increasing and the government is trying to reduce municipal budgets.

No wonder then that the leaders of the local authorities' struggle to persuade the government to write off their accumulated debt of more than IL14b. and increase their annual budgetary appropriations, were all mayors of Dan Region towns. It is their schools that are bursting at the seams under the impact of the population explosion, and their residents who are complaining most bitterly about the inadequacy of municipal services.

A CLASSIC example is the town of Petah Tikva. Founded a century ago by Jews who left Jerusalem to build the first wholly Jewish settlement of modern times in their ancient homeland, it was a symbol of renaissance and the pride of the First Aliya.

But, following the establishment of Tel Aviv some 30 years later, Petah Tikva was soon overtaken and dwarfed by its fast-growing southern neighbour. While Tel Aviv grew and prospered, Petah Tikva retained the sleepy character of a small provincial settlement where life moved slowly and everybody knew one another.

The traces of this provincial legacy can still be seen in Petah Tikva today. Buildings of more than four stories, even in the bustling town centre, are rare, and many residents still live in neighbourhoods of village-style single-storey cottages. The roads in the centre are narrow and the shops far from glamorous. It is as if the town is suffering from a split personality, unable to make up its mind whether to continue in its old ways or make the jump to becoming a city.

In fact, the choice was effectively made some ten years ago, when Petah Tikva entered a new period of fast growth. At the beginning of the 1970s, with its population standing at some 72,000, it could still have been described as a provincial backwater. Today, the population stands at 120,000 — an increase of 48,000 over a single decade — and the growth shows no signs of slackening. With 4,000 people joining the town every year, Petah Tikva is well on its way to becoming a city of over 200,000 by the year 2,000.

MAYOR Dov Tavori has a positive attitude towards this prediction. "We want Petah Tikva to grow," he says. "There is plenty of room for it to grow into, so there is no reason why it should not expand."

Tavori explains that, unlike



GROWING PAINS

Petah Tikva's population is expanding at the rate of 4,000 souls a month. But there's no money to provide elementary municipal services for the new residents. Mayor Dov Tavori discusses his town's problems with The Jerusalem Post's ALAN ELSNER.

neighbouring Remat Gen, which is already so crowded that the only way for it to grow is up, half of the land within the municipal boundaries of Petah Tikva is still agricultural. "But growth should be carefully planned and controlled, otherwise we will ruin the town and end up by creating a mess," he says.

Indeed, Petah Tikva is very planning-conscious. Tavori reaches into his desk to pull out a sheaf of pamphlets which together represent his picture of Petah Tikva at the end of the century. Apart from a general master plan which takes the town through the next two decades, there are also more detailed blueprints setting out the shape of the future in specific areas. For instance, education is mapped out according to five-year plans. The present cycle is due to end in 1981, and work is already well advanced on the next blueprint, which will apply to the years 1981-86.

Apart from this, Tavori has plans for the new central bus station, the siting of markets and shopping centres, work-force and employment forecasts, and other detailed projections, all drawn up by professionals contracted by the municipality.

However, as Tavori himself points out, counting one's chickens at this stage, when they are far from being hatched, is not wise. With inflation running at over 100 per cent, the advice of the government's economic experts is that the national budget be cut. And with each minister accepting the inevitable logic of this advice but refusing to apply it to his own ministry, the axe has fallen to a very large degree on the municipalities.

In many ways, the mayors have proved an easy target. The public accepts the claim that they

employ too many clerks and petty officials, and the mayors themselves do not have the political clout needed to prevent the threatened cuts. But this year, with costs rocketing and development budgets being chopped mercilessly, the mayors formed a broad all-party coalition which brought together such dissimilar figures as Tavori, an Alignment man; Yehezkel Harnelech, the aggressive Herut mayor of Rehovot; Zvi Zilker, the Liberal mayor of Ashdod; and even the ultra-cautious veteran Pinhas Eylon of Holon, head of the union of local authorities. They are united by the need to save the framework of municipal services.

Their campaign, which brought the cities to the verge of a total collapse of services, was only partially successful. The current budget was substantially increased but the problem of development budgets was not solved. All of which leaves Tavori and his fellow Dan Region mayors in a difficult position.



Mayor Tavori: colour TVs and no proper drainage

"Last year, Petah Tikva received a development budget of IL35m.," he explains. "This year, I am being offered less than that at a time when the value of the money has been effectively halved."

THE RESULTS in Petah Tikva are plain to see. The new prestige neighbourhood of Kfar Ganim, which is the main focus of the town's present expansion, lacks all but the most basic of services. The villas and luxury apartments that are being erected there now fetch between IL2m. and IL4m. on the open market. All the building is done by private contractors, and there are still many parcels of land available for construction.

"Whenever the owner of a plot of land sells out to a contractor and the contractor comes to me with a plan that includes building an access road to the new house, I am legally obliged to grant building permission," Tavori says. "But I then find that I am unable to provide all the other services required by the residents."

In Kfar Ganim, this is painfully obvious. The whole area has the somewhat incongruous appearance of grand mansion-like structures dotted about a piece of wasteland. The main road through the neighbourhood is too narrow and full of pot-holes. There is no pavement for pedestrians, and when school is out, crowds of children mill about in the middle of the road.

"The residents want some kind of playground for their children. They want the area landscaped so that it doesn't look like a rubbish dump. They want Kupaat Holim and Tipat Halav clinics. They want synagogues. Most of all, they want and must have schools," Tavori says.

And when it comes to schools the problem is no longer inad-

quate provision of services but non-provision of absolutely essential services. For the vast bulk of Tavori's development budget must be devoted to building new schools.

This year, the first elementary school in Kfar Ganim was opened. Unfortunately, the municipality ran out of money before a road, or even a proper tarred path, could be built to it. So it stands isolated in the middle of a large tract of wasteland, and the children walk across a field or up the dust road in order to reach it. The road alone would cost IL12m. to build — a third of the total development funding being offered to the town this year.

The region's mayors have, since the beginning of the school year, been warning the government that they have no money to build the new schools required for the expanding population. Tavori and Herzliya Mayor Yosef Nevo both led the fight against so-called *mishmeret shniya*, or double-shift teaching, which they say is inevitable unless building begins immediately.

"There will be shifts for at least three months at the beginning of the next school year," predicts Tavori. "But if we start building now, we can still avoid the worst."

The mayors are particularly concerned by the fact that the Education Ministry still appears to be dithering and has not decided whether to bow to the "inevitable" and accept the double shifts, or to make an effort to build the new schools required to avert them.

"If the ministry were to announce that double shifts will begin next year, as mayor I would accept and implement this decision, though as an individual citizen I think it would be a disaster," Tavori says.

But in the country's present economic situation, shouldn't sacrifices be made? Shouldn't the nation lower its living standards? "Perhaps we should," admits Tavori, "but we should do so by cutting back on personal consumption. It's crazy to suggest that each individual should have a colour TV in his house and no proper drainage outside it, as is the case in Kfar Ganim. It's absurd to think that each family should take a summer holiday abroad, when there are no schools for the children of those families to learn in."

THE WORST threat perhaps is not to the new villa class of Petah Tikva and the other towns, but to the poor of those places.

The villa owners are well enough organized, and carry between them enough clout, to be able to look after their interests. Already, Tavori and the other mayors are coming under tremendous pressure to divert funds from their normal budgets to build the infrastructure.

But Petah Tikva has at least three "distressed areas" which require rehabilitation. If Tavori gives in to pressure from Kfar Ganim residents, the residents of these less exclusive neighbourhoods will suffer even more.

Tavori maintains he will resist any pressure to divert funds from the poor neighbourhoods. But one feels that there is a terrible danger that his dream of a bustling modern city will go sour.

There may well be 200,000 people in Petah Tikva by the turn of the century, but the city itself might present an unattractive contrast between prestige neighbourhoods and a decaying area of neglected slums. □

IS THERE an Israeli cuisine? I have always maintained there is none, that at best our food is a mélange of Middle Eastern cooking, influenced by the laws of kashrut and enriched by traditional Jewish dishes from around the world. Only time, I have asserted, can bring about the evolution of a truly Israeli kitchen.

My view was challenged by Gérard Potel, a young immigrant from France who served as chef to President Georges Pompidou. He has recently become the chef at the 601 Restaurant in Dizengoff Centre, where he is introducing what he describes as "Israeli cuisine."

"Why not?" he asks. "After all, Carême woke up one morning and created the classic French kitchen. Why can't I do the same for Israel?"

A descendant of three generations of chefs, Potel said he interest in Israeli cuisine began during the visits he made to this country before his ally. He looked for a distinctively Israeli

Creating a cuisine

MATTERS OF TASTE/Haim Shapiro

restaurant, but couldn't find one.

Back in France, he started to study the subject of Israeli food by reading the Bible, where he learned the importance of such dishes as lamb and lentils, and statistics on what Israelis eat, where he found that we are the biggest consumers of poultry in the world. But it was only when he came to live here that he became aware of the potentials of the country's fruit and vegetables.

HE INSISTS on using fresh ingredients, and this sometimes leads to problems. Unable to make a *sauce béarnaise* with fresh tarragon, he serves instead *fillet à la navar*, incorporating fresh mint as a variation on the classic sauce.

His dishes take longer to prepare than is customary in Israel and clients, misled by the informal atmosphere, become impatient. The day I visited the restaurant, two irate patrons were almost ready to leave because the kitchen could not come up with their eggplant soufflé (served in the shell of the eggplant itself) immediately.

A purist, Potel insists that there is no need either for kashrut or for typically Jewish recipes in his cuisine. "Why cook Jewish food?" he asks. "My grandmother makes fried, flambéed and then covered with a sublime sauce which incorporated finely chopped pickles

and olives, served, in the tradition of *cuisine marseoise*, with a purée of spinach. The fish was preceded by an almond soup for which Potel gave me the recipe.

For about four people, mix in a blender about 200 grams of shelled and peeled almonds (peel by soaking them in boiling water for a minute or two) with the yolks of five hard-boiled eggs. If necessary, add a little chicken broth to facilitate the action of the blender.

Heat about four cups of light chicken broth and to this add a container of lightly-whipped *pareve* cream (Potel says the *pareve* cream is quite acceptable, although he, himself, does not use it). Then, slowly add the almond mixture, stirring constantly with a wooden spoon. Let the soup come to the boil, turn down the heat and simmer for five minutes. Season with salt and freshly ground white pepper and serve.

Potel, who wants the 601 to be within the reach of the average Israeli, points out that one can have an interesting three-course meal with beer or a soft drink for about IL350 per person, although it is possible, of course, to spend a great deal more. For those who would like to try the Israeli cuisine, I would suggest waiting a week or two until he becomes a bit more organized.

MEANWHILE, it might be interesting to take a look at the observations of a veteran on the Israeli cooking scene, Lillian Cornfeld, whose book, *Israeli and International Cookery*, has recently appeared (published by G. Cornfeld). For many years a nutritional adviser to the American Joint Distribution Committee, she collected recipes and memories from the residents and staff of the Malben homes for the aged. As an example, she records eight different ways in which Jews prepare stuffed cabbage.

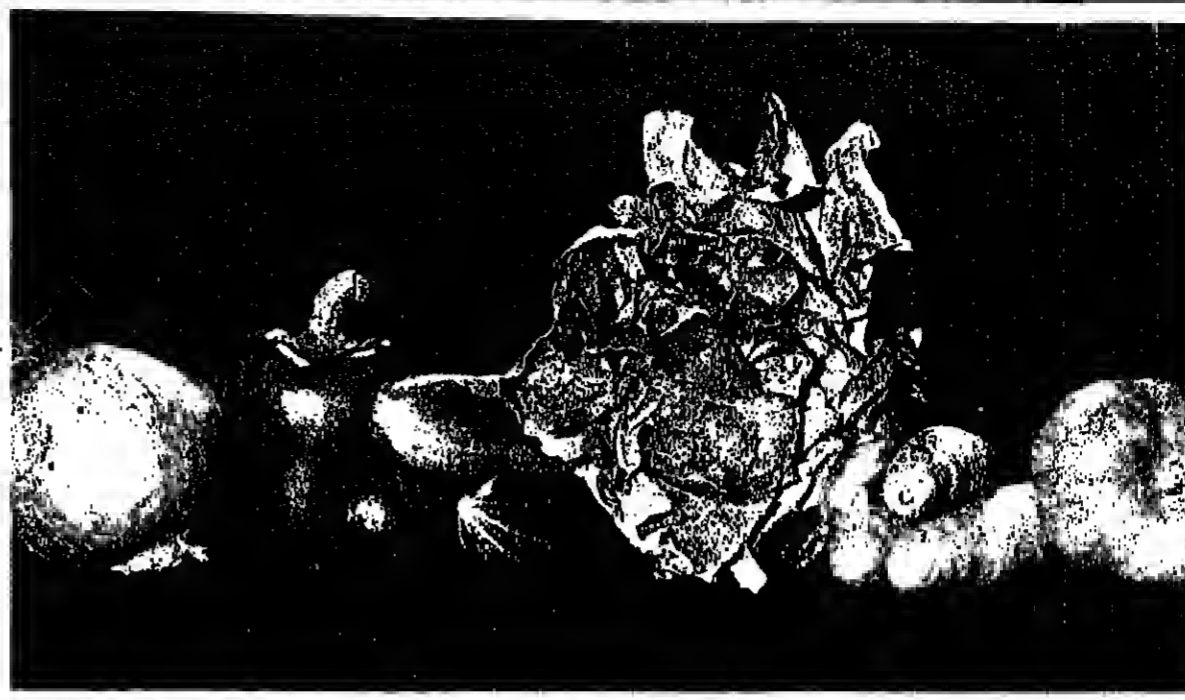
Nor does she neglect Israel's culinary history, short though it may be. Included are such austerity dishes as chopped liver made from yeast, and mayon-

naise stretched out with cornstarch and water. At the other end of the scale are the attempts by the country's hotel chefs to create a local luxury cuisine. No doubt if Potel had arrived a little earlier, Lillian Cornfeld would have included his efforts as well.

We may not have an Israeli cuisine, but we can certainly have a lot of fun trying to create it.

For those who are curious about making chopped liver from yeast, you should start by frying a chopped onion in a tablespoon of oil. Mix in half a cup of bread-crumbs and then add four tablespoons of yeast and a cup of milk or broth. Bring to the boil, stirring constantly, and cook for a few minutes to kill the yeast organism. Finally, add a chopped hard-boiled egg and serve as you would chopped liver.

This particular recipe may have originated under the stress of austerity, when there was no liver to be had, but it is still of interest to vegetarians and those who want



The high quality of Israeli fruits and vegetables came as a surprise to chef Gerard Potel. (Lester Jay Millman)

to lower their cholesterol intake. Another interesting vegetarian recipe given by Lillian Cornfeld is *tajarin*, a North African casserole made with tehina.

Peel and cut into thick slices an eggplant, a green squash, four carrots and four potatoes. Put the vegetables in a baking dish together with four tablespoons of oil, about half a teaspoon of salt and a good pinch of pepper.

Make a sauce by mixing two tablespoons of tehina paste with the juice of a lemon and two tablespoons of water. This can be done, as for mayonnaise, either by hand or in a blender. Pour the sauce over the vegetables, cover and bake in a medium oven for about an hour. Serve topped with chopped parsley.

As with many of her dishes, Cornfeld also gives a variation. Instead of the tehina, top the vegetables with grated or sliced tomatoes. Uncover for the last 15 minutes of baking to brown the top.

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Drag-ula

HOLLYWOOD is promising us a year of horror shows that sound as if they may be dangerous for our senses and our entrails. So perhaps it isn't a bad thing to start the diet with a movie that provides just enough laughter to make the year something to look forward to. The Rocky Horror Picture Show, directed by Jim Sharman, is a horror film with a difference. It is neither horrific nor horrible. Though there are a few scary moments, the film is a phenomenally good parody on all horror shows. It might even be said that this rock-opera movie, based on a successful London stage show, is a parable concerning the sexual confusion of middle-American. "Ike Age" kids caught in the complications of the "decadent morality" of the '70s. Rocky Horror is the name of a monster. That he happens to be blond, muscular, handsome and bisexual may put him into a new category of monsters, but he is a genuine monster nevertheless. His creator, Dr. Frank N. Furter (Tim Curry) is a "transsexual transvestite from Transylvania." A weirdo of the first order, he and some of his compatriots have come to Denton, Iowa, for an experience of pure hedonism. It's been a long trip for them because their Transylvania is a planet in some transcendental galaxy — a long way from either earth or sanity.



Dr. Frank N. Furter, a "transsexual transvestite from Transylvania," in "The Rocky Horror Picture Show," a rock opera turned movie.

continues on its seemingly single-minded (or instinctive) purpose of antsyfying its appetite, its eating habits become increasingly bizarre and gory.

In 1977 director Ridley gave us The Duelists, which won a prize at Cannes despite the fact that many of the critics did not know whether the film was to be taken seriously or as a huge joke. His production of Alien may not lag far behind in that debate.

The beginning of the adventure bears a close resemblance to 1956's A Space Odyssey by Kubrick (as The Duelists bore a resemblance to Kubrick's Barry Lyndon). It very quickly becomes apparent that the sophistication of Kubrick's works is to be rapidly abandoned in favour of the "B" level plots of a dozen movies of the 1960s. It is also obvious that the symbolism and high level of logic utilized by Kubrick are lacking here.

Good science fiction for good philosophy is allowed to take as its starting point one fallacy in logic or reality. As far-fetched as that point may be, if all else is built on this within a framework of everyday logic, it is possible to accept the premise. Despite extraordinary attention to physical and scientific detail, however, there are so many logical flaws in this film that an incredible plot becomes a totally unbelievable one.

AS TO WIT or sophistication, Alien lacks either the innocence or the sometimes humorous touches of the earlier science-fiction films. While technically it is on a par with Star Wars or Close Encounters, the film falls seriously by lacking any touch of humanity. It is so difficult to empathize with the crew members that one might — just to be ornery — choose to side with the creature which, though lacking any trace of conscience or table manners, at least locates intelligent enough to carry out its course of planning. The crew members, on the other hand, spend their time either bickering with each other or making blundering foolish enough to send them all to their deaths anyway.

The creature itself isn't quite as horrific as one might desire. In its earlier stages, it looks like something that might grace the table of a good Greek or Italian sea-food restaurant. In its more mature period, it seems a hybrid between "The Glob," "The Creature From the Blue Lagoon" and a collection of assorted junk taken from the innards of an old computer.

While there is a nearly total lack of symbolism or social meaning in the film, there is certainly no shortage of gore. When the creature does strike, it leaves enough blood, guts and seething fluids around to satisfy the needs of any horror-film buff.

There is also no lack of fright, and this is precisely what the film is trying to produce for its audience. But after it's all over, one realizes that it was the fright caused by the jack-in-the-box or someone slipping up on us in the dark. We shudder, we jump and we may even squeal a bit but we know it was all a joke. Unfortunately, the film never realizes that it, too, is a silly little joke. □

CINEMA David George

taut; Tom Jones for sensuality; and Jesus Christ, Superstar for hutapa. It is also possessed of excellent rock music, acting which is perfectly appropriate to the mood, and highly competent directorship. This 1975 film, originally rejected by audiences, has now become the object of one of the largest cults in both Europe and America, where thousands stand in line for midnight shows and many have seen the film 100 times or more. Whether you want to become part of the cult you can decide after you've seen it once, but if you've got the ability to laugh at and think about the world, its foibles and yourself, you should see it at least once.

WHILE RIDLEY SCOTT's Alien may be one of the slickest and bluest money-making Hollywood productions to come down the sci-fi horror trail in a long while, it proves, in the end, to be a low-class ripoff. In fact, the film never really makes it off the ground, yet alone into the realms of deep space or good cinema.

Several commercial astronauts come in contact with an embryonic life-form. They take the creature aboard their space ship after it has attached itself to the head of one of the crew members. Efforts to remove this strange small and octopus-like being prove futile. But it eventually detaches itself and proceeds to attack and devour the crew members one by one. As the alien

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THIS WEEK'S TV programmes open with the second part of Terence Young's remake of Maysrling (tonight, 21.10), the tragic ending leaving enough time for a performance of Stravinsky's Firebird conducted by Claudio Abbado (22.30) and an episode of Hawaii 5-0.

Rumpole retires

MEDIA WEEK / Daphne Raz

AFTER the weekend, legal matters take precedence. On Sunday evening (22.55) Rumpole pleads his last case at the Old Bailey as the series comes to an end. Monday evening's feature is the monthly legal debate Law of the Day (21.35), focusing this week on the highly controversial issue of land ownership on the West Bank. Mike Yigal Cohen of the Likud and Yossi Sarid of the Alignment examine all aspects of the problem, bringing facts, figures and testimonials to support their arguments.

British satire directed by Ken Annakin. Peter Ustinov stars as a hotel owner in North Africa who, together with his beautiful fiancée, played by Yvonne de Carlo, must shift loyalties each time a different army marches into town during World War II. Also starring are David Tomlinson, Ronald Culver, Albert Lieven and Bill Owen.

Earlier this same evening, in *Upside Downstairs* (20.00), Hudson wages a verbal war against the Huns to make up for the fact that he cannot fight in the Great War.

WEDNESDAY'S feature film is *Hotel Sahara* (22.05), a 1951

THURSDAY'S documentary *Death of a Disease* (21.35) records



Rumpole, (TV: Sunday 22.55)

Mirale Efrat by Ya'acov Gordon, a play about a possessive Yiddish mother whose resemblance to King Lear is not coincidental. Army Radio features in *Cold Blood* (Saturday, 22.05), a dramatic radio adaptation of Truman Capote's book.

TUESDAY EVENING we will see on TV the second of the three-part series *Distant World* (23.05), focusing this week on the birth rites and other traditions of Jewish communities from Yemen, Kurdistan, Libya and Georgia. More Georgian folklore can be seen on *Arugat Habosem* (Tuesday, 21.45), an entertainment show filmed in Galilee. A Georgian dance troupe appears alongside popular entertainers such as Yafa Yarkoni and the Farvarim. Eileen and David Shulman studied the folklore and traditions of the Tamils of Southern India. They describe their impressions on *Forever* (Radio 2nd, Monday, 20.10).



Dina Doron is Nora, and Yosef Milo Dr. Rank in the Beersheba Theatre's production of Ibsen's 'A Doll's House.'

A matter of staging

THE QUESTION of the validity of Ibsen's plays in our day inevitably comes up each time a play of the 19th-century Norwegian playwright is staged. Are not his social ideas outmoded after all the social reforms and revolutions that have taken place in the past hundred years? And if you take away his social ideas, what remains of the play?

THEATRE Mendel Kohansky

So the problem of women's liberation, to use a contemporary term, is still with us, one hundred years after Nora slammed the door of her husband's house behind her. But *A Doll's House* would not be the play it is, and it would not still be alive, had it been only about women's rights. In the climactic scene, when Nora reveals to Torvald what their marriage of eight years has really been, she speaks not only as a woman, but as one human being refusing to be completely dominated by another. So *A Doll's House* is also a play about personal freedom.

THE TRUBLE with *A Doll's House* is that all this is clad in such clumsy garb. Ibsen's language is unimaginative, with hardly a striking phrase in the whole play, and his structure is lamentable. His dramaturgy was based on the *pièce bien faite*, the "well-made play," which the French developed to perfection, except that Ibsen was not as adroit as his French colleagues. The plot is full of contrived incidents, credibility is stretched to and beyond breaking point, the long arm of coincidence reaches everywhere. It just happens that two figures out of Nora's past, the loan shark Krogstad and her friend Christina, appear in her home, on the same day at the same hour; it just happens that the two have once been lovers; it just happens that Krogstad, from whom Nora took the loan that now haunts her, is employed in the bank her husband is going to manage.

ALL THESE weaknesses could be overcome by proper staging, the kind which places the viewer at a distance from the plot, and stresses the ideas around which that plot is built. The Beersheba production, under Yoram Paik's direction, clean and superficially correct as it is, makes no effort towards this end. So we are left with the play's faults, which nearly outweigh its merits.

The set and costumes by Lydia Fincus-Gani are serviceable, but tell us little of the place, which is important. Ibsen's plays are firmly rooted in the landscape and the culture of his northern land with its Viking past, the mystery of a land shrouded much of the year in hyperborean darkness. Many elements of the play — Torvald's stern, uncompromising principles, Nora's overnight transformation — can be understood only within that context. The neutral living-room of the Helmer household is part of a production that ignores this all-important aspect of the play.

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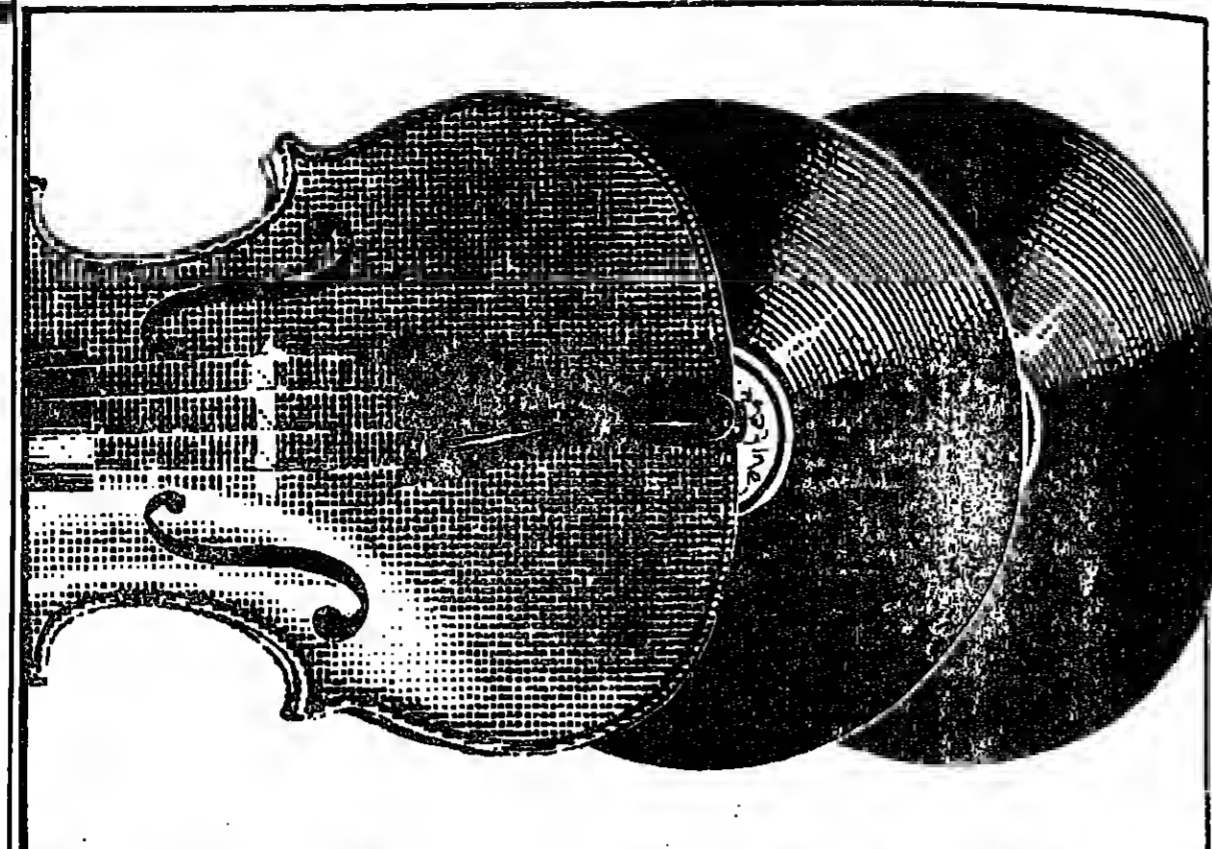
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Sequins and bows

THE BEST — or shall we call it the best? — of Queen is ably demonstrated on the new live double album Killers (CBS).

For the past six years the English quartet has been building a repertoire and a reputation for one of the flashiest, nastiest stage shows ever. Aided by a vast lighting rig, endless amps, multiple stages and a squadron of sequin-stitching seamstresses, Queen has built a following from Birmingham to Japan, and has also made a good impact on the U.S. Without the lights and smoke — that is, just by recordings and radio alone — Queen has even inspired loyalists in Israel.

If that's not the ultimate test, it's at least one of them, and on this outing the boys come through with a lot of genuine excitement. You feel a little wiped out by side four, but the audience is chanting along lustily on "We Will Rock You" and that's true testimony.

Lead singer and keyboardist Freddie Mercury provides the central tone of funkiness and filth, albeit wrapped in plastic and shaded by atrocious, giving credence to the common criticism that this group is often artificial. But for my money drummer Roger Taylor, bassist John Deacon and guitarist Brian May lay down some very heavy lines which make for some very authentic heat.

Between the showmanship and the true grit comes out a lot of plain old fun. "Death on 2 Legs" and "Get Down Make Love" mix merriment with menace. "Shame Heart Attack" is sheer good sound, and if even the kids in *Kita* get off on "I want to ride my bicycle," well who can fault that? All in all, this is a very fine showcase of an album.

THEY'VE GIVEN Anni Stewart an eye-catching extra 1 in her name, a lot of weird Star Wars-inspired costumes, two kilos of eye shadow and some pretty starchy disco material, but none of that can prevent the gal's talent from coming through.

Knock on Wood (CBS) includes that big hit single of the same name and a lot of similar

ROCK, Etc.
Madeline L. Kind

material, all of it very listenable and dnnceable but not amounting to much of a challenge to this 23-year-old Washingtonian who lit up Broadway a few seasons ago in *Bubbling Brown Sugar*.

French pianist-composer Claude Bolling elevated a few eyebrows some time back when he recorded his *Suite for Flute and Jazz Piano* with Jean-Pierre Rampal. Now he's followed it up with his *Suite for Violin and Jazz Piano*, (CBS), totlin' in a young fiddler named Pinchas Zukerman to show his stuff.

The flute has found a comfy home in jazz since Dikeland days — not to mention Africa — but the violin has not fared as well. Some interesting things have been done lately with amplified fiddles, but if a jazz violinist has hacked it as a lead man without sounding like something other than a novelty act, I've got to hear it.

The Suite, however, has enough variety to assure that some of it at least will work. The opening sections, from the Rondo to the Gavotte, had me admiring Bolling's piano work but wondering what the heck Pinchas was doing there. But when our boy picked up the viola and began to vamp on the Tango, things started to click — namely my fingers.

The flip side is even better. The "Slavonic Dance" is a salad of several styles and tempi and, as one of my colleagues on the classical music desk here might say, "the coloristics of the sonorities exhibit the contrapuntalities to very good effect." Then comes a rag and a waltz and all things a-ho for dessert.

All in all, this album isn't every body's cup of tea, but no one can fault the artistry of Zukerman's execution, or for that matter, Bolling's brilliant playing (he's been performing since age 14). One might snipe though at Roger Huyssen's cartoon album cover, which shows musical instruments sitting at a drug store counter and poring to ingest junk food. Does this tip some record producer's attitude towards jazz?

XANADU RECORDS, distributed locally through Eastonics, puts out a number of specialty items, and one of their latest is a 1941 jam session originally recorded by a Columbia University student named Jerry Newman. Though it's been remastered, the album has an extraordinary sense of spontaneity and excitement. It's called *Sweets, Lips and Lots of Jazz*, and features Harry Edison, Hot Lips Page, Roy Eldridge and guest sit-ins by certain cats named Count Basie, Thelonious Monk, and Kenny Clark. It is, as they say, a blast from the past.

MAIL CALL: Last week's column on *Stone Train Coming* brought lots of letters, many criticizing me and many criticizing Dylan. Most interesting letter was one which, if I understand it correctly, tries to show Dylan has been a "crypto-Christian" since *Highway 61 Revisited*. I'd consider publishing it, but not until the writer gives us his/hor name and address.

Meanwhile, to L.S., Jerusalem: I can't give you an opinion on what "Time" magazine said about the new Eagles album, mainly because I didn't read the article and haven't heard the album yet. When I hear the article and read the album — but why should you care what "Time" has to say about the Eagles? Or what I have to say about what "Time" says about the Eagles?

And to Brad, Jerusalem: No, I wear knee-guards because I fall off my skateboard a lot.

TODAY'S three deals come from last month's bridge weekend at the King Saul Hotel in Ashkelon, run by the Herzlyan Bridge Club.

Deal 1 I had the opportunity, as South, to make a hold-up play which set the opponents' game contract. Ilana Benymina of Ashkelon was my partner.

Love all
North
♠ K 8 5 3
♥ 10 5
♦ Q 7 5 5 3
♣ 4
West
♠ 10
♥ 9 8 7 6
♦ K 10 7 8
♣ K 10 8 4
East
♠ J 7 6
♥ A Q J 3 5 4
♦ A
♣ J 2
South (D)
♠ A Q 5 4 2
♥ K 9 2
♦ A 3 2
♣ A 5

The Bidding:
South 1♠
West 2♦
North 2♠
East 3♥
All pass

I was living dangerously. I know my three spades was an overbid, but in a normal competitive situation, one is inclined to stretch a bit. Similarly, East was stepping out with his three heart bid, having only six playing tricks in his hand. It was normal for him to anticipate two possible tricks in the West hand. Actually his partner had slightly more, ten points, enough to raise to game. I hoped that I might be able to ruff a club, so I led the ace and followed this with the eight to the

Ashkelon adventures



BRIDGE George E. Levinrew

me, this meant that North probably held the ten, and if I did not overruff and instead discarded a useless card, I could win two heart tricks. If I overruffed, declarer could gather in my two remaining trumps with the ace and queen. So I discarded. Declarer now had the hope that the king was with North. He trumped the spade in the dummy and finessed the hearts to my king. I only had to wait to collect the setting trick with the heart nine.

have won in order to return a club for me to win the setting trick.
Deal 2 Mrs. Irene Markovitz of Ashkelon, playing with Mrs. Ruth Sharon of Haifa, apparently had a "cold" slam, but did not know that she had a problem in the play of the diamond suit.

Markovitz
West
♠ K J
♥ 10 7
♦ A 8 7 0
♣ A 8 7 5 3 3
Sharon
East (10)
♠ A 10 8
♥ A K Q J 10
♦ K Q 5 5
♣ 10

The bidding:
West Pass
East 1♥
West 2♥
East 3♥
West 4♥
East 5♥
West 6♥
All pass

A heart was led, won in dummy, and five heart tricks were played. North innocently discarded a diamond, and this lured Irene into a fatal error. For the seventh trick she played the diamond king. North had the remaining J 10 6 4 of diamonds, and had to win a diamond trick as well as a club. Declarer could have prevented this fiasco by the safety play of first playing the diamond ace. On discovering the distribution of the diamonds she could finess twice into the dummy and not lose a diamond trick.

N - 5 vul:
Polak
North
♠ K 5 3 0
♥ K 10 3
♦ A 7 5
East
♠ 8 5 5 3
♥ 8 5 3 2
♦ Q 4 8

West
♠ J 10 4
♥ Q 8 5 4
♦ 8 7 5
Frank
South (D)
♠ A 9 7
♥ A J 7
♦ A J 7 5
♣ K 10 5

The bidding:
South 1NT (1)
West 2NT (2)
North 3NT (3)
East 4NT (4)
South 5NT (5)
All Pass
North
♠ (D)
♥ (D)
♦ (D)
♣ (D)
NT (5)

There were three two-way finesses against queens, and each time the queen was led and won with the ace. There were only eight tricks on top, four aces and four kings, so finessing just has to work if the slam was to be made. At the second trick, the diamond ten was successfully finessed. Similarly, tricks were won by finessing the club ten and the heart ten. The distribution was perfect for the declarer, who made all 13 tricks. The deal was played 13 times and Frank was the only player to bid the slam.

This Week in Israel-The Leading Tourist Guide-This Week in Israel-The Leading To

Advertisement for 'This Week in Israel-The Leading Tourist Guide' featuring various travel and dining services in Eilat, Haifa, and Herzlia. Includes ads for Aqua-Sport, Boutique Marcelle, Little Italy, Au Bistrot, Taste of Sze-Chuan, Casablan, Red Sea Dives, The Market, Zichron Yaakov, Picadilly Pub, Sea Rose, and Ahmad's restaurant.

Handwritten text in a vertical column: "The Jerusalem Post Magazine"


WHAT'S ON

Notices in this feature are charged at IL75.40 per line including VAT; insertion every day costs IL1400 including VAT per month. Copy accepted at offices of The Jerusalem Post and all recognised advertising agencies.

Jerusalem
CONDUCTED TOURS
 Tourists and visitors come and see the General Israel Ephraim Hamo laf Orla Jerusalem, and its manifold activities and impressively modern buildings. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moash. Tel. 523281.
 1. Hndasah Tours
 1. Medea Centre, in Kiryat Hadassah. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Keneset Building. Tour includes Chagall Windows. No charge. On Friday tours begin at 8 a.m., by appointment only. Tel. 41825 or 429271.
 2. The Hndasah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m. Sunday-Thursday. Buses 18 and 27.
 3. Mt. Scopus Hospital: Tours from 8.30 to 12.30 p.m. No charge. Buses 8 and 28. Tel. 318111.
 4. Morning half-day tour of all Hndasah projects. 35 per person towards transportation. By reservation only. Tel. 416333 or 426271.
 Hebrew University, tours in English at 9 and 11 a.m. Iron Administration Building, Givat Ram Campus. Buses 9 and 25.
 Mount Scopus tours (11.00 a.m. from the Reception Centre. Admission free) on Building. Buses 9 and 25 to Goldsmith Building stop. Further details: Tel. 523210, Emunah — National Religious Women's Organisation, Tourist Centre, 28 Rehov Ben Mishon, Tel. 620249, 520250, 511894.
 American Mission Women, Free Morning Tours — 18a Keron Haycead Street, Jerusalem, Tel. 232785.
SHOWS
 A Bone In David's Tooth. Sound and Light show in English, every evening (except Friday and festival event at 8.45 p.m.) of the Citadel near Jaffa Cois. Monday, Tuesday, Wednesday, and Saturday also

Jewish Ceremonial Art
Prints and Old Maps
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Tel Aviv. Tel. 234113

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ART GUIDE

Notices in this feature are charged at IL75.40 per line including VAT; insertion every Friday costs IL23.20 including VAT per month. Copy accepted at offices of The Jerusalem Post and all recognised advertising agencies.

Jerusalem
MUSEUMS
 Israel Museum. Exhibitions: Yelma B. Laddisnokki, 1969-1970. One-man show by Russian immigrant artist on the subject of Odessa, city of his childhood. From the Museum's Galleries: Jean Arp, Plaster casts, collages and sculptures. The Maronit Collection of pre-Columbian Art; The Human Image. Tuvia Katz, Works on Paper, 1959-1975. Drawings by Israeli artist born in the Argentine. Sam Francis, Paintings 1976-1978. One of America's foremost second generation Abstract Expressionists. Yehochu Elraza. Use of fabric to make flexible sculptural constructions. Make penicillin through the Ayala Zuckerman Fund. Jass Gaudelupe Fonda (1878-1919). Prints by Mexican artist whose art describes the stormy history of his country. Floit Florer by Tamar Eytan. Colour at the Youth Wing. Colour, its qualities and uses, both by artists and in everyday life. Acrylics corners for children (Ruth Yoth Wing). New Buildings is Old Environments. Courtesy of Goethe Institute, Tel Aviv, and sponsored by Old Hotels, Israel.
 Bentisek Exhibit of the Moshi Pottery vessels from the Brisklar Dequest. Greece, Cyprus and Italy, 1st mill. B.C.E. Statue of an Itha, ceasing the mummy of Its sacred bird, Egypt, 8th century B.C.E. Presented by Mr. Anwar Sadat, President of Egypt, to Prof. Yigael Yadin. Noellille Figurines from Shaar Hagolan. Special Display in the Nash Old Masters Gallery. Four paintings by Van Dyck, Potter, Jan Brueghel and Janssens Elings, donated in memory of Modeline and Joseph Nash. Raekeller Museum — Exhibit of the Moath: Basil household delites from Chioscille all on the Colan Helgha, 4th mill. C.E. Rare bronze vessels from a Persian period tomb, bag. 6th century B.C.E. Special Exhibition: Islamic Arts from the Israel Museum Collection. For visiting hours, please see display advertisement for special event.

THE TEL AVIV MUSEUM
27 Debet Shabai Hamelech
Week of November 10-16
Visiting Hours: Sun., Thur. 10 a.m.-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. Evening 7:11 p.m.; Sun. morning, 10 a.m.-1 p.m., admission free. Helena Rubinstein Library: Sun., Mon., Wed., 10 a.m.-4 p.m.; Tuso., Thur., 10 a.m.-10 p.m., 4-8 p.m. Fridays closed.
EXHIBITIONS: MALROVICH, Retrospective Exhibition, VLADIMIR GRIGORIEVICH WEISSBERG, Paintings, Watercolours, Drawing, CHRISTIAN VOGT, Photographs.
MUSIC: Violin Recital — ROBERT DAVIDOVICI (U.S.A.) and MARINA BONDARENKO, Piano Saturday, Nov. 10, 8.30 p.m. Works by Mozart, Brahms, Ysaye, Tchaikovsky, Sarsate. CINEMA: Die Ehs Der Maria Braun (The Marriage of Maria Braun). New film by Rainer Werner Fassbinder, with Hanna Schygulla (Berlin 1979 Festival prize). Every day, 4.30, 7.10, 9.30 p.m. Saturday 7.10, 9.30 p.m.
Videos in the Cafeteria — LUNCHTIME OPERA Tuesday, Nov. 13, 1.00 p.m. in cooperation with the Italian Cultural Centre. Festive Italian TV programme to mark 200 years of La Scala Opera house. (Spaghetti is on the Cafeteria menu.)
AFTERNOON ADVENTURE AT THE MUSEUM. Gallery games and workshops for children, 4.00 — 6.00 p.m. Wednesday, Nov. 14 (grades gimel-dalet) 'Fear and Appia.' Thursday, Nov. 16 (grades alet-bet) 'Apple and Pear.' Registration and advance payment at the Sherut Hadracha office.
MEETINGS FOR INTERMEDIATE AND HIGH SCHOOL PUPILS
 Monthly meetings will be held regularly at 6.00 p.m. on the Sunday of the last week in the month, until the end of the school year. Programme: gallery talks, slide lectures, meetings with artists, films. Details and registration at the Sherut Hadracha office.
GALLERY TALK BY EUI HIOVITE on the Malrovich exhibition, Saturday, Nov. 10, 8.00 p.m. The public is invited.
 Guide Sheets available on Shabbat for children and parents. Helena Rubinstein Pavilion 6 Rehov Tarast. Visiting hours: Sun., Thur., 9 a.m.-1 p.m., 4-7 p.m. Shabbat, 10 a.m.-1 p.m., admission free. There is something to it After All, workshop on buildings in Tel Aviv. Guided tours and creative workshops for solo classes and organized groups. In the afternoons, workshops open for children and youth. Several places still available for adult classes in: artistic printing (engraving, etching).
SHABBATARTBUT in cooperation with the Tel Aviv-Yafo Municipality, Culture, Youth and Sports Division, next Shabbat at 11.00 a.m. Moderskor: Yitzhak Livni.

Beth Hatefutsoth
The Nahum Goldmann
Museum of the Jewish Diaspora
Visiting Hours:
Sun., Mon., Thurs 10 a.m. - 5 p.m.
Tue., Wed. 3 p.m. - 10 p.m.
Fri. Closed
Sat. 10 a.m. - 2 p.m.
On Saturdays, entrance to Beth Hatefutsoth is free.
The Study Area of the Museum is not in operation on Saturdays. Children under 8 years of age are not admitted. Organized tours must be pre-arranged (Tel. 03/425181). Permanent Exhibition
The main aspects of Jewish life in the Diaspora, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booth, computer terminals, etc.
Temporary Exhibition Gallery
"GHETTOS IN ITALY: VENICE — ROME" Special Exhibitions
"JEWS IN CUBA — MAY 1878" — PHOTOGRAPHS BY BILL ARON
"THE JEWS OF ETHIOPIA"
Beth Hatefutsoth is located on the Tel Aviv-yafo Municipality campus (Gate 2), Klauener St., Ramat Aviv.
Buses: 13, 24, 25, 27, 48, 74, 79, 972.

EXHIBITIONS
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Tel Aviv
MUSEUMS
 Tel Aviv Museum, Sderot Shoul Himmolech. Opening of 2 new exhibitions, Thursday, Oct. 25, 7.00 p.m.: Vladimir Ignrievich Walberg, Paintings, watercolours, drawings. Christian Vogt. Photographs. Continuing exhibition — Malrovich, Retrospective. Headlines: In cooperation with the Chamber Theatre, Helena Rubinstein Pavilion — "There is something in it, after all" — exhibition-workshop on buildings in Tel Aviv. Visiting hours: Sun., Thur. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7:11 p.m. — 1 p.m. Sun. morning, 10 a.m. — 1 p.m. Free. Helena Rubinstein Pavilion: Sun., Thur. 10 a.m. — 1 p.m.; 4-7 p.m. Fri. 9 a.m. — 1 p.m. Sat. closed.
 Both Hnteluteothi Jewish life in the Olapion, past and present, presented through the most modern graphic and audio-visual techniques available: slide-shows, mini-cinemas, audio-visual displays, video-booths, computer terminals. Temporary Exhibition Gallery: "Ghetos in Italy, Venice-Rome." Special Exhibitions: "Jews in Cuba — May 1878," photographs by Bill Aron. "Jews in Ethiopia" — photographs and slides. Visiting Hours: Sun., Mon., Thur. 10 a.m. — 5 p.m. Tues., Wed., 4-10 p.m. Fri. closed. Sat. (admission free) 10 a.m. — 2 p.m. Tickets for Saturday can be bought in advance. Children under 4 years old are not admitted. Beth Hatefutsoth is located on the Tel Aviv University campus (gate 2) Ramal Aviv, Buses: 13, 24, 25, 27, 48, 74, 79, 972.
 Halla Museum of Ancient and Modern Art, 26 Shabbi Levy St., Tel. 528296-8, National Maritime, Tel. 536522. Illegal Immigration, Tel. 626242, Japanese Art, Tel. 4984, Mano Kala, Tel. 53482, Dagon Grain Collection, Tel. 604231. Artists' Room, Tel. 523255.
Other Centres
 Herzliya Museum, Herzliya Artists' General Exhibition, until Nov. 24, 1979.

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9.11 11.00 Jules et Jim — Francois Truffaut
10.11 12.00 Melancholy Tales — by four Dutch directors
11.00 12.00 Olli Trade — Claudia Weill
11.11 12.00 Le Journal d'une Femme de Chambre — Lise Simuel
1.30 Soria
11.11 12.00 — Jacob Biji
11.11 12.00 Obsessive at Midnight — Oren Wolfson
11.11 12.00 The Debut — Noelke van Stral
11.11 12.00 The Goodbye Girl — Harriet Rom
11.11 12.00 — Frana Zwartjes
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israel film archive - jerusalem
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Israel Theatres
The Cameri Theatre
 CHAPTER TWO
 Tomorrow, Nov. 10, Sun., Nov. 11 Mon., Nov. 12, Tues., Nov. 13 WED., Nov. 14, Thurs., Nov. 15 Sat. evening, Nov. 17 Sun., Nov. 18 At Haifa Theatre:
 Tomorrow, Nov. 10, Sun., Nov. 11 Mon., Nov. 12, Tues., Nov. 13 Wed., Nov. 14, Thurs., Nov. 15
Habima
 Promerico: THE FATHER Small Hall, 8.30 p.m.
 Tomorrow, Nov. 10, Sun., Nov. 11 Mon., Nov. 12, Tues., Nov. 13 Wed., Nov. 14, Thurs., Nov. 15 Sat. evening, Nov. 17, Sun., Nov. 18
 HONEWARD BOUND Small Hall, 8.30 p.m., Nov. 15, 15

Handwritten note: I see in the article that the police are ready to make a raid before they can carry out a search. Most raids take place between six and seven in the evening. "That's when we can catch the large number of prostitutes with their customers," the police say.

JONATHAN DIMBLEBY is not a Foreign Office or Oxbridge Arabist; nor is this volume written out of that peculiarly British passion for the Middle East's desert folk or from a callous Realpolitik stance based on Britain's "real interests."

Darlings of the left

I rather doubt, too, whether Jonathan Dimbleby, ITV's young star reporter, brother of David Dimbleby of BBC Panorama fame and son of the famous Richard Dimbleby, was driven to write this book by anti-Semitic sentiments or simply for money.

Dimbleby is a professional cause-seeker, a white champion of Third World underdogs. And with the disappearance of Vietnam from the headlines, the Palestinians have become the darlings of Western liberals and leftists.

The Palestinians epitomizes this shift of focus by the West's intelligentsia. And that intelligentsia, whatever Israeli propagandists may wish to believe, is not bankrolled by oil sheikhs and does not in the main admire terrorism. Its views about Palestine are fuelled largely by personal moral concerns, and partly by perceptions of developing political realities.

For a growing number of Westerners the main point is not Israel's survival but the denial of Palestinian national rights. Israel may persist in dubbing the PLO an association of "terrorists." But for most of the world, as for Dimbleby, that organization is essentially the political vehicle and expression of a legitimate national movement.

For Dimbleby, the means employed by the Palestinians are both incidental and inevitable, given their aspirations and their relative military weakness. Their lives and their dreams focus upon "the Return," and only the gun and the bomb hold out the hope of its accomplishment. Israelis may well shout "terrorism," he says, but "terrorists do not have jet planes to multistage innocents from a distance; they do it with bombs in markets. Is the former less heinous than the latter?"

IN HIS Introduction, Dimbleby disclaims partisanship. "This book is neither a hymn to terrorists nor an apology for the PLO. It is, however, an attempt to redress our balance of perception." This is "a reporter's book," he says. "It does not argue a case... or... [offer] a solution."

But such impartiality informs about two of the books' 256 pages; the rest constitute a transparent, often distorted, occasionally malicious propaganda.



THE PALESTINIANS by Jonathan Dimbleby (photographs by Donald McCullin). London, Quartet Books, 256 pp. £12.50.

Benny Morris

tract on behalf of the Palestinians. The volume consists mainly of interviews with Palestinians in their camps in Lebanon and of descriptions of the camps, a Palestinian funeral and wedding, a military training session, and so on. All are accompanied by very fine, but equally tendentious, photography by McCullin.

The book opens with a short and ludicrously biased historical review of the conflict.

Zionism for Dimbleby begins in 1897, with Herzl equally "willing to contemplate either Argentina or Uganda." Palestine appears as a gratuitous focus for Jewish national aspirations.

To the half million Arabs in Palestine around 1900 Dimbleby attributes, with brezen inaccuracy, a high level of political consciousness and a distinct "Palestinian" national identity. "Although the peasants of Palestine were ill-acquainted with [Arab nationalism], they were displaying all the signs of a people

which has determined to emerge from the long dark night of [Ottoman] Colonial rule."

THE BRITISH figure as the arch-villains of the early years (with Israel, Jordan, Lebanon and the U.S. filling in later on). Before they arrived on the scene, one Palestinian elder tells the author, "it was a good life. It was true that we had no cars, or electricity, or schools... but we were happy and orderly."

This enviable state of affairs was shattered by the Balfour Declaration, which "displayed a breathtaking disregard for moral principles side by side with an absence of intellectual conviction."

The British, says Dimbleby, employed terrorism to suppress the Arab revolt of 1936-38. He quotes a Palestinian's tale of the British packing a bus with hostages and then mining it, and writes: "It took three years of such tactics to break the Arab rebellion." (He fails to expatiate upon Arab terrorism, upon the murder of Arab moderates by Amin el-Husseini's gunmen, or upon the Mufti's assistance to Hitler during World War II.)

The British Establishment, he charges, was "susceptible to adroit diplomacy by the Zionist

lobby and responsive — if occasionally with cynicism — to the persecution of the Jews in Europe."

Of British acts in Palestine between 1917 and 1948 only one merits Dimbleby's approval — the White Paper of 1939, which he calls a "pious end belated assertion of principle, a last lunge towards common sense." That it helped seal the fate of Europe's Jews is ignored.

Dimbleby has totally missed the essence of British policy from about 1929 on — the effort to abandon the commitment to Jewish nationhood. And he fails altogether to mention Britain's political and military sponsorship of the Arabs during the 1948 war.

Of the Zionist enterprise Dimbleby has nothing good to say whatsoever. The Negev was allotted to the Jews in the 1947 Partition Plan by the United Nations, "doubtless believing the myth that it was they not the Arabs, who made the desert bloom," he writes.

SPEAKING of post-1967 Arab terrorism, Dimbleby states: "For the first time since the Zionists had unleashed the same tactic twenty years before, they set off bombs in market-places."

Of the 1921 pogrom in Jaffa he evenhandedly writes: "Arab atrocities begat Jewish revenge. Innocents — women and children among them — were clubbed, stabbed and beaten to death in a frenzy of staccato bloodletting in which neither side was innocent."

Dimbleby's glibful version of the oft-told tale of Deir Yassin leads the reader to believe that the massacres were deliberate and part of an overall strategic scheme fostered by the mainstream Zionist leadership. Dimbleby adds without elaborating: "There is evidence that the massacre... was not... an isolated act of bestiality."

Nowhere is it made clear that the Irgun represented a small minority in the Yishuv (and was shortly after forcefully suppressed by the Hagana); that the massacre was not "planned" as such by its perpetrators; and that it occurred in the middle of the Yishuv's life and death struggle against the surrounding sea of Arabs intent upon its destruction.

Dubious views are matched by a welter of factual inaccuracies. Dimbleby states that there were 25,000 Jews in Palestine in 1900 (there were some 50,000); that the Yishuv during World War II produced "tank engines"; that in 1947 "the Negev... was populated by 100,000 Beduins who produced from the desert most of the barley

and wheat grown in Palestine." The author refers to Yigal Alon as a former "distinguished Israeli Defence Minister"; to someone called "Brezhnev"; and to "the heroic Palestinian stand" at Karameh (1968) — in fact, a Palestinian flop though a good day for the Arab Legion's artillerymen.

Dimbleby also refers to Israeli casualties from PLO activity during 1967-70 as 543 soldiers killed and 1,763 wounded and 116 civilians killed, when in fact terrorist activities along the borders and inside Israel and the territories claimed the lives of 181 soldiers and 135 civilians and wounded 837 soldiers during this period...

The errors that occur in such profusion in *The Palestinians* are due to the author's bias and to his reliance upon limited sources. In his Acknowledgements he thanks "The Institute of Palestinian Studies in Beirut, Professor Walid al-Khalidi" and *Guardian* Beirut Correspondent David Hirst, whose "excellent *The Gun and the Olive Branch*... helped clarify my own perceptions."

His bibliographical references are almost exclusively to Palestinian sources or Jewish authors cited in pro-Palestinian works. Understandably, therefore, Dimbleby refers, in no less than 43 references all told, to "Yuri Avneri," to *The Book of the Palm-bach* (twice) which he transliterates from the Hebrew as *Ha Sopher ha Palmach*, to "Harez" and to "Holam Hosh." Throughout the book, invariably, Hebrew names are misspelt — "Hamita" for Hanita, "Myiot" for Ma'alot, etc.

The language, too, often reveals the book's propagandist character. For instance, of one refugee camp in Lebanon Dimbleby writes: "For a decade these people have been portrayed as abject, pitiable refugees, deserving charity... But there is order here. It is clean. These are not slums. The people are not sick. Nor are they downtrodden. They do not abase themselves by begging... They resent pity. Their manner is self-possessed. They are refugees, yes, but they have demolished the psychological waste of their prison. There is frustration and over-crowding, yes, but there is also vibrant energy, disconcerting fervour and fierce determination."

Bridging pages 214-15 is a photograph of the Walling Wall, captioned: "The Western Wall: liberated? Or occupied?" This morsel or less sums up the quality and purpose of this book.

the poor Peruvian girl, duped by a terrorist boyfriend into carrying bombs on to an Israeli-bound plane). In "Four Mad Dogs," she describes the vindictiveness of the Fates, viciously destroying those who dare to be happy:

"They always send four black and brown mad dogs with pointed teeth, when they smell what they do not have."

"The Massacre in Kriyat Shmona" mourns the cruel fate of innocents destroyed. Especially of interest today is "Pharaoh in Jerusalem," written to mark President Sadat's historic visit which changed the face of the middle-eastern world. "No more war — but where is peace?" she cries.

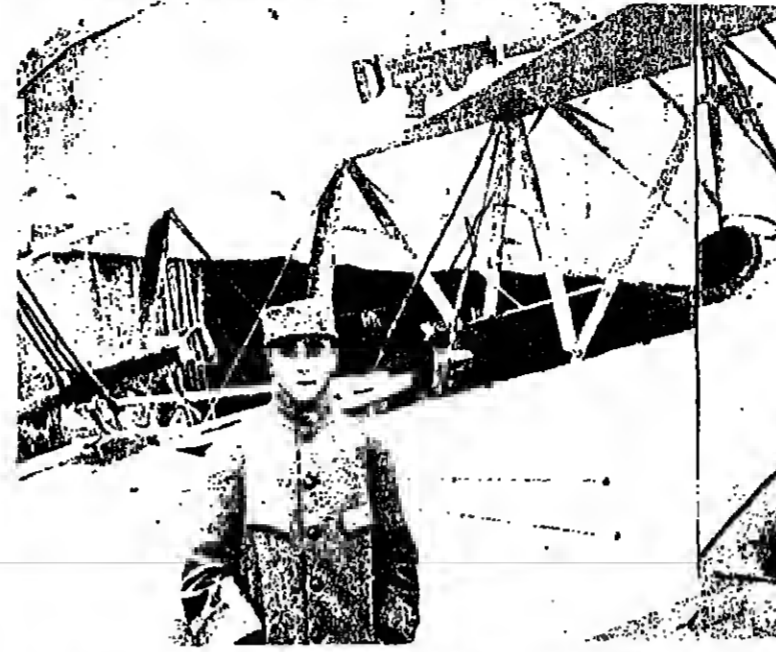
Her deep yearning for peace is well illustrated by "This Cursed War," a Yom Kippur War "Delle, the Human Bomb" (about

"God, let it stop, let it end. Let the nightmare end! Cursing is the only shelter. We can creep into, not to crumble

Before thoughts in the dark. Cursed are those who force me to be here. Cursed be this cursed war!" On the whole, however, the impression remains of a cheerful, optimistic personality, and in this book, to quote Rainer Rilke: "All becomes vineyard, all becomes cluster, warmed by her sympathy's ripening south."

ADA AHARONI'S POEMS have been translated not only into French, German and Italian, but into various Aelatio languages — Japanese, Korean and Gujarati, the language of the Bombay area. The value of Israel of such far-flung contacts cannot be overestimated.

The time machine



DIARY OF A CENTURY by Jacques Henri Lartigue. London, Penguin Books. Unnumbered pages. £3.75

GREAT NEWS PHOTOS AND THE STORIES BEHIND THEM by John Faber. New York, Dover Publications. 198 pp. \$5.00

David Schrieberg

IN 1901, Jacques Henri Lartigue received a camera from his father and gleefully set out to "capture everything" around him. He was fortunate. While other photographers of that era struggled to elevate photography from the level of craft to that of art, Lartigue, at age seven, pursued picture-taking as he pleased, wholly unaware of the controversy raging around him.

Since youth, Lartigue's approach to photography has remained unchanged. *Diary of a Century* is a comprehensive pictorial account of his life and times, accompanied by a narrative that further reveals his selective and often naive worldview.

By no means a brilliant photographic talent, Lartigue's virtue is his flair for grasping ephemeral moments in his personal life and transforming them into photographic scenes of humour and tenderness. The impulse to retain an intimate record of those he loves — "to keep in my mind something alive" — results in his best work: affectionate photographs like those of a playful duel between two uncles straddling a log suspended above water; his brother Ziseou, ridiculous yet dignified as he floats, garbed in a tweed suit, hat and goggles, in an inner tube; Lartigue's first wife Bibi, coyly perched on a toilet during their honeymoon.

Lartigue's chronicle of the high society his family kept, and to which he himself later aspired, includes pictures of friends and acquaintances like Colette, Jean Vuillard, Maurice Chevalier and Picasso, all captured in moments of delightful intimacy. His strongest work is that which captures French aristocratic life as it was in the first decade of the century.

For the most part Lartigue's diary ignores the universal and national ills of the age. Two world wars and a depression pass him by with little more than a few ordinary photographs and barely a mention in the narrative. He is best at reconstructing the era of fashionabls, ridiculous, elegant

beautiful people strolling around Paris — a time that ended with the arrival of the jackbooted "Thirties, but here preserved in this fascinating journal.

DOVER PUBLICATIONS has a penchant for photography books, unimaginitive lay-out, and poor design, crammed with superfluous details. Robert Feber's Great News Photos is no exception and suffers from the additional curse of being poorly written. It's "You Are There" first-person narrative quickly becomes tiresome. Still, the book is worth looking at, — and — for five bucks may be even worth buying.

Faber, the historian of the U.S. National Press Photographers Association, has compiled a detailed history of each of the 140 photographs here reproduced that collectively span the years from 1855 to 1976. He spent hundreds of hours interviewing the photographers or their families in order to compose an exhaustive account of each photograph. Many of the photographers were personal friends or acquaintances, affording him privileged access to information otherwise unobtainable. Each photograph and accompanying story depicts the anxieties and frustrations of the news photographer.

Fascinating tales behind many of the images that have become classics of popular culture are offered: pictures like that by New York Daily News photographer Tom Howard of the state execution of Ruth Snyder in 1928, a photo for which Howard strapped a hidden camera to his ankle; Bob Jackson's immortal picture of Jack Ruby shooting Lee Harvey Oswald in a Dallas jail; and Joe Rosenthal's inspiring freeze of the raising of the American flag on Iwo Jima.

These are legendary pictures that take on added meaning as we become aware of the talent, guts, and luck of the photographers who made them. The stories also tarnish some of the undeserved glamour accorded to photojournalism in the last decade. Faber emphasizes the disproportionate role of chance in news photography — a last minute tip, being in the wrong place at the right time, an unexpected occurrence at an otherwise ordinary event.

This book is a tribute, if a flawed one, to the hard-nosed perseverance and tenacity of the photojournalist — a creature who, by necessity, leads an unpredictable and often morbid life as he chases the elusive news photo. □

SITTING prettily astride four traditions, Ade is a living link between Egyptian, Hebrew, French and English literary cultures. Born in Cairo in 1938, she immigrated to Israel alone in 1950, finding on Mount Carmel the home and career for which she was destined — lecturer and poet in the English language.

Her poems celebrate life in all its aspects and end, in the main, optimistic and joyous, praising love, nature, grandchildren, happiness.

Sometimes there is a simplicity that touches the heart — as in "Silver Wedding Rainbow in New York City":

"You lifted me up high
Waltzed me past our friends'
smiles
Seated at white tables
around the rainbow room,"
and, from the little poem of *From the Pyramids*:

Revealing the self

FROM THE PYRAMIDS TO MOUNT CARMEL and MOUNT VIOLETS: LOVE POEMS by Ada Aharoni. Tel Aviv, Eked Publications. (Available from Vinkler, 41 Pinsker St., Neve Sha'anani, Haifa), IL100.

Doris Hasn

"Time was when peace stood still
Between the Pyramids and Mount Carmel
Like a winking blazing sun
while Jewish and Arab hands
groped Interim Sinai
Agreements
with million outstretched
fingers."

The poems reflect emotions we have felt and can comprehend. That enthralling writer of "horsey" suspense stories, Dick Francis, has written (about an actor):

"To be able to reproduce a feeling so that others could recognize it, one had to have some idea of what it felt like in reality. To show what one knew meant revealing what one had felt. Revealing oneself too nakedly did not come easily to a private man, but if one did not, one could never become a great actor." For actor read, war poet: Ada is not afraid to reveal herself.

Not all her poems are so sunny. She shows a more sombre side in "Delle, the Human Bomb" (about

the poor Peruvian girl, duped by a terrorist boyfriend into carrying bombs on to an Israeli-bound plane). In "Four Mad Dogs," she describes the vindictiveness of the Fates, viciously destroying those who dare to be happy:

"They always send four black and brown mad dogs with pointed teeth, when they smell what they do not have."

"The Massacre in Kriyat Shmona" mourns the cruel fate of innocents destroyed. Especially of interest today is "Pharaoh in Jerusalem," written to mark President Sadat's historic visit which changed the face of the middle-eastern world. "No more war — but where is peace?" she cries.

Her deep yearning for peace is well illustrated by "This Cursed War," a Yom Kippur War

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DISTORTION is the theme of recent novels by Australia's Patrick White, 1973 Nobel Prize-winner; England's William Golding, author of *Lord of the Flies*; and America's John Hawkes, a leader in innovative fiction. And, in very different ways, these novelists attempt to render accurately the disfigurement they have envisaged. There is a danger here: society wants our deformities sanitized if not corrected; literature wants them explained. But White, Golding, and Hawkes all resist such demands; and each of these novels is a fine achievement in its own right.

White's *Twyborn Affair* is filled with his characteristic wit and social satire — a lightness that seems to undercut, but in fact puts precisely into perspective, the main character's tragicomic existence. At the beginning, the narrative follows Joanie and Boyd Golaon, a middle-aged Australian couple vacationing in France just before the outbreak of World War I. Their curiosity and intrusions ruin the secluded, idyllic happiness of an elderly man and his young lover.

Well, perhaps not idyllic: Angelos Vstazes, the old Greek, is seriously ill; and the young and beautiful Eudoxia is prone to suicide attempts. When the Vstazes finally flee down the coast to escape the Golaons, Angelos barely survives the trip. On his death-bed, and perhaps delirious, he tells Eudoxia, "I have had from you, dear boy, the only happiness I've ever known."

Depending upon what the reader makes of that remark, the appearance in the next section of Lieutenant Eddie Twyborn, returning home to Australia after the war, explains much or little. For Eddie Twyborn ("twice born"?), was/is the Eudoxia of the first section and will be the Edith Trist of the last. He is also the child ("pseudo-man-cum-crypto-woman," as he describes himself) of Edward and Eddie Twyborn, socially prominent Australians who have made their separate peace with Edward's commitment to his profession and Eddie's lesbianism. And Eddie is clearly the product of that marriage, in which the father



"I've had bad news — terrible news, Mr. Holmes," said he. "An illustration by Frank Wiles from 'The Sherlock Holmes and Illustrated Omnibus' (Murray/Cape, £7.50), a facsimile edition of Conan Doyle's stories published in 'The Strand Magazine' between 1908 and 1927. After the death of Sidney Paget in 1907, seven other artists carried on the tradition of the masterly brow, inquisitorial nose and commanding jaw.

The hero disfigured

THE TWYBORN AFFAIR by Patrick White. London, Jonathan Cape, 432 pp., £5.95.
DARKNESS VISIBLE by William Golding. London, Faber and Faber, 285 pp., £4.95.
THE PASSION ARTIST by John Hawkes. New York, Harper and Row, 188 pp., \$9.95.

David Mesher

was, emotionally and physically, never home, while the mother, as Eddie knew her, was never maternal.

Indeed, the buxom Joanie Golaon, coincidentally Eddie's lover, frightens Eddie as a child by exuding the warmth his mother never offered. And Joanie's

appearances in the three adult versions of Eddie's life — as Angelos's "wife," as an Australian "jackeroo" ranch-hand, and as the madam of a London brothel — serve to recall the intimacy his mother denied him. Until, that is, in the final pages of the novel, during the London blitz, and after the death of the father he had loved but never touched or knew, Eddie-now-Edith and his aged, lonely mother Eddie briefly find each other and themselves.

AS EDDIE dies during the bombing, the protagonist of Golding's *Darkness Visible* is first seen running ablaze during the blitz in London; later, when the child grows up, some of the novel, too, is set Down Under. But these are

minor similarities compared to the differences in the sort of disfigurement portrayed. White's Eddie gives external expression to his warped personality; Golding's Matty is irreparably deformed by the burns he suffers. And if White's character carries psychological stigmata, Golding's unlikely hero has more spiritual scars.

Matty, seemingly born of the fire that leaves his face a mess and destined to die in another fire at the end of the novel, has visions. And, in a journal he keeps speckledly to record these supernatural seasons with silent but vividly colored spirits, Matty not only describes his angela but gains an incredible sense of his mission on earth.

In preventing the kidnapping of the young son of an oil-rich Arab, Matty accomplishes that mission. But are we to take such spiritualism seriously in a modern novel replete with terrorists, pederasts, and racists? The title, Milton's oxymoron to describe Hell, seems if anything to ridicule Matty's faith in the sanctity of his mission. Or does Golding see earth as hell, where people are unable to recognize Matty's beauty because of their own spiritual deformity? The answer is not given in the novel, but Golding has at his disposal more than the facts of his fiction. With wonderful control of the novel's moods and tones, he creates a haunting, almost non-verbal understanding with his reader.

JOHN HAWKES'S protagonist shows none of these outer distortions; yet his psyche, when finely revealed, is as deformed as Matty's face. To strip away the layers of self-delusion and social camouflage, Hawkes employs an extremely effective, Kafkaesque technique. Even the title echoes Kafka's short story, "A Hunger Artist"; and the greater import of Kafka's vision is not lost on Hawkes.

But this is more than an excellent imitation of Kafka. Hawkes's novel is very much his own art, the overtly sexual concerns of *Blood Oranges* and *Second Skin* now united with a style and tone which (perhaps a little

too sombrely here) allows for the deepest psychological penetrations. Hawkes's story concerns Konrad Vost — who is never called "K" — "a man who spent his life among women, or whose every move and thought occurred only in a context of women." This, at least is what Vost thinks of himself; he also sees himself, just as erroneously, as "precise in what he did and correct in what he said."

There are — or aren't, as we soon discover — three women in Vost's life: his wife, who has died and whose grave he visits regularly; his teen-aged daughter, whom we never see but who is denounced by Vost for prostitution after he pays for sex with one of her classmates; and his mother, who "had destroyed his childhood, tormented and destroyed his father, and deprived himself of her maternal love," and who for years has been held incommunicado in the women's prison, La Violaine, around which has developed the nameless European town in which Vost lives.

The external facts of the novel are few, and even these are sometimes intentionally confused by Hawkes. The women inmates revolt, defeat a group of male guards, including Vost, who have volunteered to put down the insurrection by force, and regain control of the prison indefinitely. Vost temporarily loses the use of his hand — if not the hand itself — in the skirmish, is hospitalized, and then captured by the women and held at La Violaine until his death at the hands of a male friend.

But the internal dimensions — what Vost calls "the psychological function" — are developed to show a variety of "truths" about Konrad himself, and his relations with women, especially his mother, wife, and daughter. The novel ends in Vost's empty affirmation of identity, and in the more disturbing image of La Violaine, no longer a prison, but still under the control of the women who were once its inmates; both represent the kind of ironic nihilism that Hawkes's readers have come to appreciate.

to interview him on TV documentaries about the air war.

THE RICH HERITAGE of these years is beautifully amplified in Michael Palin and Terry Jones' *Ripping Yarns*. Palin and Jones were eminent members of the BBC TV satirical team, *Monty Python's Flying Circus*, which brought the sly satire and bad-taste goosed-out humour of the Peter Sellers/Spike Milligan *Goon Show* to heights of inspiration and depravity that will never be surpassed.

Ripping Yarns brings this frenetic vision to bear on the world of the good-taste, British-imperial boy's paper. It is as if Ken Russell had cast Sid Vicious as King George V. In "Tompkinson's School-days" we are introduced to a public school a lot nozier reality than the Greyfriars of Harry Wharton and Billy Bunter ever was. Every morning, offenders are lined up to enter the headmaster's office for a vicious caning — they came him — and new boys have to be initiated by a fight with the school's mascot — a grizzly bear. "And there was St. Tadger's Day when, by an old tradition, boys who had been at the school for less than two years were allowed to be nailed to walls by senior prefects." Understand-

ably Tompkinson tries to escape. He gets 17 miles before being caught by the school leopard.

Those disillusioned by this tale can find relief in "Across the Andes by Frog" — the tragic, water-splattering story of Captain Walter Shetterton who, in May, 1927 made the first all-frog assault on the greatest natural barrier of them all. For murder buffs, there is "Murder at Mooatones Manor," a classic Agatha Christie whodunit in which all the suspects kill each other off by the end. Entertaining as this is, it fails to hold up against the old *Wiser's* classic, "Invisible Bullets from Nowhere" (they turned out to be made of "dry ice" — frozen carbon dioxide — and were fired from a skyscraper observatory) and that all-time standard, "The Telephone Terror," who killed his victims by sending noisier down the phone loud enough to burst their ear-drums.

Ripping Yarns originally ran as a six-part BBC-TV comedy series, and the book is simply a reprint of the script plus photographic stills. This format is usually a sure bet for a boring rip-off. It is a tribute to the sly wit of the Python Loonies that *Ripping Yarns* grips from the top of Tompkinson's School-days to the tip of the Curse of the Claw. □

Heroines in print

Dora Sowden

NO JEWISH reader can remain indifferent to Mara Rostov's Erolea (Corgi, 287 pp., 85p.). The girl named Erolea finds out that she is the daughter of a man who built gas chambers and robbed Jews of their assets. By the time she discovers this, her beloved brother has committed suicide and her mother, losing her desire to live, lets herself starve to death.

Erolea falls in love with a chance acquaintance who turns out to be a Jew. Through him she learns that her father is plotting the destruction of Israel. How this is averted is not quite clear. The end of the novel is weak and confused, but by then the reader is so caught up in Erolea's nightmarish experiences and the tense cliff-hanging style, that the improbable is easily acceptable.

Lovers and Tyrants by Francine du Plessix Gray (Corgi, 287 pp., 85p.) is a slow intellectual novel written as if it is an autobiography. The teller of the tale cogitates while she copulates, loving her husband but finding the security of marriage dull. She keeps seeking independence — freedom from lovers who become tyrants.

The narrator is the daughter of an impoverished French nobleman and a beautiful Russian emigre. The child is shuttled between the separated parents — from country castle to Parisian apartment until she is taken to America. Her reaction to her father's death when he is killed in World War II is the best part of the book. The end deteriorates into pornography and psychological blather (partly in the third person). The author loses her way in writing as her heroine does in life.

FOR THOSE who unashamedly love a love story, Dorothy Danale has produced in Ferrine (Warner, \$2.20) nearly 800 pages of well-spun romance, in which one anxious situation follows another. Ferrine is half-Gypsy, and her father's tribe has betrothed her to a man she hates. She flees with her grandfather to the land of her French mother and from then on the adventures are fanciful, unlikely, even absurd, but make good reading. Gypsy vendettas and curase come into it all, pursuing the heroine to the vineyards of California.

About The Barstow Legend by Mary Loe (Bantam, \$2.50) one can do no better than quote the blurb: "The glitter, the glamour, the sex, the sin, Hollywood, where they lived other people's dreams and acted out private nightmares when the camera stopped." Does that sound familiar? It is. It has the tone of a poet for an early film, and the novel indeed reads like one of those super-dramas, though it is set in the era of television.

The glitter is unconvincing. The glamour elusive. The sex is dull. The sin is doubtful. In 800 pages the author tries to portray the trials and tribulations of a teenage sex-idol and those around her, but they never really come alive. An occasional clever passage doesn't compensate for the book's weaknesses. □

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MENACHEM Begin's life can be divided into four parts: childhood and Betar activist in Poland; underground leader in Eretz Yisrael; Opposition leader in Israel (outcast until 1967, gaining acceptability since); and then the sudden move onto centre-stage as Israel's prime minister. He was 63 when he was catapulted into world prominence on election night of May 17, 1977.

This is a neat division for a biographer, and American author Frank Gervasi naturally follows it in this biography. It is not, however, an in-depth study of character. In the current debate over who did what during the crucial pre-State years, this book is squarely on the Revisionist side. The Irgun Zva'it Leumi (Etzel) and its leader, Begin, are the Good Guys. The Hagana and its overseer, Ben-Gurion, are the Bad Guys. Make no mistake.

Gervasi, a veteran journalist and political writer, has some previous pro-Israel books to his credit. His involvement with Begin dates back to World War II, when, as a war correspondent in Egypt, Gervasi became interested in Palestine. In 1946 he wrote a book in which, as he states in the prologue to the present volume, "I attempted, unsuccessfully I fear, to bring Menachem Begin into proper focus as less terrorist than patriot — a revolutionary fighting for his people's freedom."

His present effort, nonetheless, may be judged as quite successful. Titled, a bit ceremoniously but not inappropriately, *The Life and Times of Menachem Begin*, it is of interest to English-speaking readers who would like a more detailed view of the subject, with particular reference to the struggle against the British Mandate. Gervasi has assembled a good deal of material and presents it in a competent, professional way.

IT IS essentially a partisan biography. Begin emerges as virtually faultless, far-sighted, wise, loyal, persuasive, and idealistic. There is no question at all as to the wisdom of any of his moves and decisions at first (except for a single lapse concerning the complex Altalena affair). Only after the Six Day War does Gervasi assume, surprisingly, a more distant and critical point of view. Unquestioning support is resumed with the Likud electoral victory.

David Ben-Gurion, on the other hand, appears as a pragmatist concerned with making his political fortunes, a man of Machiavellian bent, who was filled with a pathological mistrust of Begin — which effectively shut the latter out of Israel's political life for as long as the Mapai leader

Praising the leader



THE LIFE AND TIMES OF MENACHEM BEGIN: Rebel to Statesman by Frank Gervasi. New York, G.P. Putnam's Sons. 382 pp. \$12.95.

Reuven Rosenfelder

could determine it.

The book includes a lengthy description of the recent peace negotiations for which the author can't really be faulted — though at the time of writing, the outcome was unsure — since it is such epoch-making material. Fortunately, the major breakthrough did occur. In that sense, at least, his investment in a detailed account didn't go sour.

This is not the place for biographical detail, but a few observations are in order. One sees, for example, that Begin's penchant for correcting what he regards as erroneous statements — now familiar to millions of television viewers from his appearance on "Face the Nation" type programmes — found expression earlier under much more adverse conditions. Following his arrest by the Bolsheviks in Vilna in 1940, he would argue intensely with the NKVD interrogators over matters of ideology, not prepared to let a definition or insinuation that was unacceptable to him go uncontested. He had a way of insisting on courtesy despite the altogether unequal situation. He

restraint toward his tormentors, the Irgun (Etzel) gained the sympathy of many who before abhorred its policies and suspected its motives.

Begin is shown as consistently averting fratricide, refusing to allow the conflict to deteriorate into bloodshed. In the face of unscrupulous Hagana moves, he stuck to his principle of upholding agreements. In the massive blowup of the King David Hotel in July, 1946, which was conceived by "Tnuat Hamerl," a combination of the three underground organizations, Etzel was left to take the blame. The Hagana, which gave the go-ahead order in the first place, told the Irgun it "should take sole responsibility in the interest of future good relations." Tnuat Hamerl soon disintegrated. Behind it, says Gervasi, Ben-Gurion's scheming hand at work.

The Mandate entered its closing chapter. It was the time of the hanging of captured Etzel members, and the retaliatory execution of two British sergeants. Gervasi comments on the "baffling contest" in which the British government, and especially Ernest Bevin, was engaged. Though the Empire was shrinking elsewhere, the British "hung on by their nails to a sliver of Mediterranean real estate called Palestine, maintaining upwards of one hundred thousand armed men to protect mysterious interests no one could fathom."

THE TRANSITION period to statehood is marked by the international inquiry as to the future of Palestine. Begin, still in hiding, twice had impassioned discussions with certain members of the United Nations Special Commission on Palestine. He felt that the established Yishuv leadership should not accept partition. He strenuously opposed it, but realized that no UNSCOP member would propose more than what the Jewish leadership itself regarded as an acceptable compromise.

Etzel was not excited about the UN resolution of November 29, 1947. It issued a statement: "The partition of the Homeland is illegal. It will never be recognized.... Eretz Yisrael will be restored to the people of Israel. All of it, and forever."

The Altalena affair, as may be expected, is discussed at length. The author says that over the years Israeli historians have pointed to this incident "as evidence of Begin's determination to seize power in the Jewish republic." An entirely different story emerged, Gervasi states, in the course of his interviews with Shmuel Katz, Eliahu Lankin and Eytan Livni. Their story, "confirmed by what documentation

survived the elaborate cover-up devised by Ben-Gurion and his Labourite lieutenants — does little honour to the party that would rule Israel for the next three decades."

The account brings back such concepts, once prevalent but since forgotten, as terms like the area near Kfar Vitkin "Mapai territory." The Altalena was drawn there, in this version, as a trap.

Gervasi adds: "[Shmuel] Katz told me in Jerusalem in December, 1977 that after studying minutely every aspect of the Altalena incident, he was convinced Ben-Gurion personally had ordered the vessel sunk. 'If Begin was killed in the process,' Katz said, 'well, so much the better from Ben-Gurion's point of view. A threat to Labour's domination of Israeli politics would have been eliminated.'"

INDEPENDENCE was followed by the longest chapter in Begin's career: political outcast. Gervasi points to the appeal by the Herut Party to Oriental olim who "identified emotionally with Herut's nationalistic, hence anti-Arab stance."

The best-known incident of those years was the riot outside the Knesset during the debate on German reparations in January, 1952. Begin, addressing the crowd, "may not have intended to 'inflammé,' but his speech was clearly a call to violence." The Knesset deprived him of his seat for several months, causing him to change his tactics: "Begin the agitator became Begin the parliamentarian."

A measure of change in Gervasi's attitude toward his subject is noticeable following Begin's entry into the National Unity Government and the Six Day War. Begin is referred to as being "intoxicated with his own rhetoric." Says Gervasi: "In the new situation created by the June war, Begin's territorial maximalism, which previously had seemed unrealistic and fanciful, suddenly assumed new validity and acceptability. The Israelis began seeing Begin in a new light — as a much-maligned patriot rather than as the dangerous extremist he had been painted. No one was surprised when he arrogated to himself the role of watchdog over the conquered territories."

Finally, it was the masterful election campaign that brought the Likud to power.

In this chapter, Gervasi pays much attention to Elzer Wolman, who took overall control and managed the campaign along American promotional lines. He is credited with engineering the victory and generally described as a bright star.

IMAGINE Isaac Bashevis Singer living in Jerusalem 100 years ago. What tales of *izaddikim*, *sophorrers*, *gufim*, and *nistarim* he would have produced. While Menachem Gerlitz is no Nobel Prize winner, his legends about Jewish life in a closed, traditional society vividly portray a world that existed and still exists in little enclaves like Batsi Natan, Sha'arsel Hessed or Batei Hungarim in Jerusalem.

The term *Yerushalayim Shei Mnata*, actually signifies a spiritual city in which the residents are constantly aware of its sacred nature and are imbued with piety by their closeness to the holy Temple site and its revered history.

The people described in this book are sometimes ordinary

The storyteller's city

THE HEAVENLY CITY by Menachem Gerlitz (Getz), retold from the Hebrew by Sheindel Weinbach. Jerusalem/New York, Feidheim Publishers, 281 pp. IL105.

Leah Abramowitz

Jews, simple tradosmen or merchants; sometime great Tora scholars with international reputations, like Reb Yshoelma Leib Diekin (the Brisker Rav), who gave up fame and status to live in poverty in the Holy City. There is Reb Shalom, the friendly

giant porter who becomes the official Waker responsible for calling Jews to prayer; and Raohamin, a candy vendor and secret Kabbalist who preferred public scorn to taking an oath, even when he was justified. We are also introduced to an ordinary carpenter who foresaw the death of a famous *padot*, and a second-hand shoe merchant who travelled to Jaffa to seek out an unknown customer who may have purchased a pair of boots containing *shates* (a forbidden mixture of wool and linen). There are housewives who

wouldn't share the cares of daily life with their husbands in order to keep the man's mind clear for Talmudic traote; and there are mothers whose sole desire in life was that their children should become "arilohar Yidden" (faithful Jews).

THE LEGENDS and character sketches built around several loose plots give a good picture of daily life and customs in the Jewish Quarter of the last century. Weddings were generally held on Friday afternoons, with everyone pitching in to provide the refreshments. Funerals occasioned public sorrow and were attended by all, even in the middle of the night, as described here: "Where were all the 'ajmidim' going (at this time of night) with

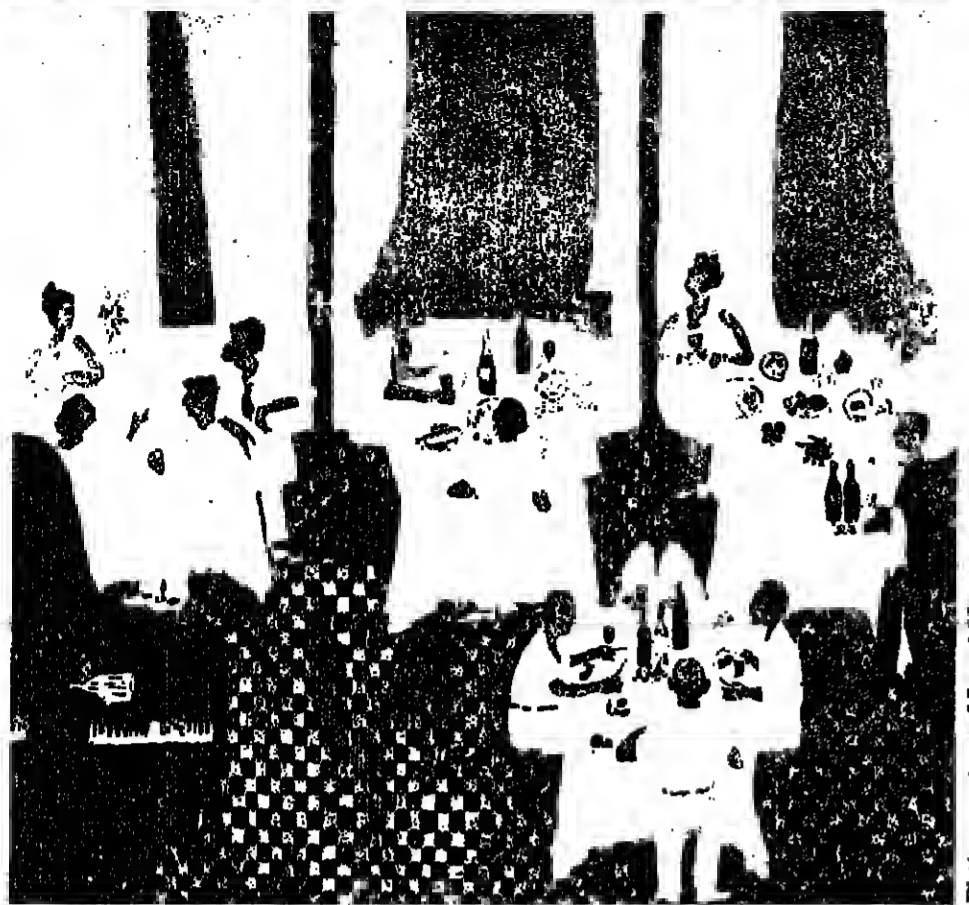
lanterns? Who in Jerusalem could see Reb Shmuel going somewhere and not accompany him? And so they joined the growing throng of townsfolk in a solemn procession which they quickly discovered to be a funeral. Reb Shmela Sionim, renowned Etz Chayim scholar of 42, had died a sudden death in his Batei Machseh home just before evening. True to the custom of Jerusalem, he was being brought to his eternal rest before the next day dawned."

Of particular interest to the modern reader is the "inside" picture of the war against secular education, waged by the Old Yishuv and presented from their point of view as a question of life and death, to be as vigorously opposed as the issue of women's army service in our day.

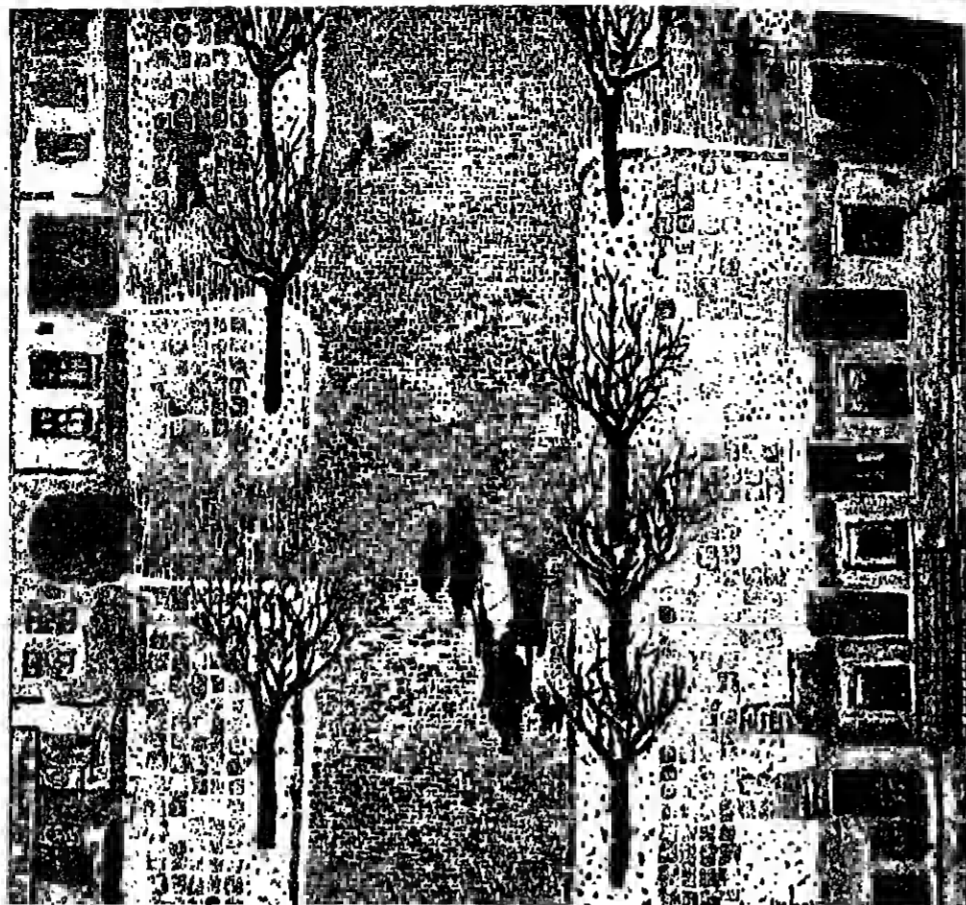
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Photos courtesy of Israel Museum.



Top left: white dominates Odessa restaurant scenes of the twenties, painted by Yefim Ladizhinski. At top right: sombre scene of a corpse being wheeled through the streets. At left, a group of Jewish tailors at work. At right: a Jewish wedding breakfast. Below: detail of a self portrait by Ladizhinski, in a contrasting realist style.



From the cradle to the grave — in Odessa

Meir Ronnen

AN EXTRAORDINARY visual "record" of Odessa in the Twenties, with no small accent on the life of the Jews there, has turned up in a large show of tempera paintings at the Israel Museum. Painted by YEFIM B. LADIZHINSKI, who came here from Russia a year ago, they were made in the decade prior to his departure. They chronicle births, deaths and marriages and the bright, bustling life of this traditionally flourishing port and resort city on the Black Sea.

Ladizhinski was born in Odessa in 1911 and studied art there until he left in 1931, to become a set designer in the theatres of such far-flung places as Stalingrad and Tashkent. From 1939 to 1964 he was a set designer in Moscow, then turned to painting. His "return" to the scenes of his childhood, made from memory, were begun in 1969. They are neither entirely real nor entirely imaginary, but highly organized stylisations, in a naive style that is also highly sophisticated, made by an artist with a deep understanding of patterning and colour harmonies. There is an extraordinary parallel between his work and the choice of subject matter and deliberately naive style adopted by Palestinian painters of the twenties.

NO SKULL CAPS The Jewish families depicted are generally secular, the Rabbi being the only one with a covered head at a circumcision and one of two marriage feasts; at which a group of klesmers also without hats, provides the music. There are two synagogue scenes and a group of bearded Jewish tailors fitting a customer. A skull-capped stone mason works on a figure of Jesus' while a Jewish boy rules up a Jewish tombstone; a mourner negotiates the price in the background. There is also a sumptuous and traditional Russian funeral with an open coffin, seen as though from a third-storey window, the vantage point of view in most of Ladizhinski's paintings. There is also a sombre upper-window view of a pauper's corpse in a winding sheet, being trundled along a windy street on a hand cart.

But, otherwise, the artist's Odessa is a jolly, summary, vibrant place teeming with white-clad trippers and sailors, bright electric trams and bright restaurants and outdoor cafes. One scene depicts a fun fair. But there are also working scenes: fishermen hauling in their catch, women filleting shoals of gleaming fish, dog catchers dropping their hapless victims into the dog-cart.

The treatment of the fish sums up the artist's fine ability to render a myriad of forms in the most painstaking manner, without ever losing freedom of stroke or gesture, or descending into niggling detail. Ladizhinski may render paving-stone patterns with three or four layers of lines and colour to each stone, but he never forsakes the wood for the

Tepler's harmony

Meir Ronnen

SHMUEL TEPLER has returned to show again in Jerusalem (he oscillates between Israel and Italy) the flat, harmonious still life on which he has built his reputation. His work isn't about description at all, but about harmony, the harmony of shape of colour; and he is one of the most harmonious of all Israeli painters. His three-dimensional subjects are rendered in strictly two-dimensional terms and their employment is abstract. In axial compositions that rely on simple classical geometry and the rotation of the square within the rectangle, though he usually manages to ring surprising changes on this method. A richly flowing but not thick impasto is painted over layers of thin underpainting; and equal amounts of white and black are mixed into all the colours to give them refinement and evenness of tone and hue. His compositional method is reductive: he eliminates or shapes elements as he proceeds, until arriving at essentials. Only a few of the paintings on show contain superfluous elements and even fewer are painted in a thin *alla prima* manner that employs some of the mannerisms of Matisse. A number of the works in this show have, however, come to border on the abstract.

Tepler has long since solved all the problems he has set himself, even in his occasional abstractions. Perhaps the time has come to set himself some new ones. [Hillel Gallery, 38 Rehov Hillel, J'lem. Till Nov. 24.]

ERNST DEGASPERI is an Austrian who has, over the last 15 years, made Israel and Jerusalem his spiritual home. He has, through his art, become something of a messenger abroad of biblical prophecy; and his deep feelings about this country have been derived from pilgrimages to the sites of many of the Nazi concentration camps and to Masada. His latest show consists of pen-and-ink drawings and etchings (to be presented in various parts of the country as a travelling exhibit under the auspices of the Austrian Embassy) is all about Jerusalem — and the wedding of the earthly city with that of the heavenly one. The time part of the accent is on the mystical wedding of the three monotheistic faiths. Degasperri uses line, in a form of Viennese fantastic realism, to weld his symbols and literal descriptions together, often settling for decorative, illustrative solutions. He seems more concerned with vision than with form, with literary rather than plastic ideas. [Jerusalem Theatre, Taibich]

DAVID REEB is a recent Bezalel graduate who has rushed to show in soon, despite his confident compositions and skill with applying enamel colours to paper. One feels that Reeb's identity has not yet emerged. His eclectic collection of

paintings on paper are all, in turn, too evocative of too many different artists: Pollock, Johns, Stella, Alechinsky, Aeger Jörn; and in nearly every case he settles for decorative patterning used as a field. The results are bright and pleasant, but art involves more than what Max Bill used to term "easy painting." Reeb also shows several formalised genre paintings of workers on building construction that are handled from an original point of view and which seem to offer a more personal point of departure. [Printers Gallery, 23 Rehov Rambam, J'lem.]

VIC LEPRIAN makes his debut under the patronage of the Armenian Patriarch of Jerusalem, but there is nothing Armenian about his work: his landscapes reach back to German expressionism and French Fauvism, while his competent figure studies might have come from any academic studio. This artist could benefit from a stay in Europe at a modern school. [Beit Haan, J'lem.]

DAVID MESHULAM skates on the thin ice separating art and commercial art, purveying the sort of romantic allegorical semi-surrealism so inexpressibly beloved of so many Israelis... perhaps because they don't have to make any effort in order to deal with it. The oils are not very carefully painted and the numerous hand-tinted all-screen reproductions of his pen drawings are crowded with figures and detail, as though to give the customer his money's worth. Meshulam is capable of doing better. [M. V. Gallery, 17 Shlomzion, J'lem. Till Nov. 24.]



Shmuel Tepler: composition, oils (Hillel Gallery, J'lem.)



Lynda Zandhaus: mixed media on paper (Gordon Gallery, Tel Aviv).

Past into present

Gil Goldfine

LYNDA ZANDHAUS' new mixed-media works on paper are delicately constructed abstractions, composed by combining textural underpainting with white relief patches and tiny handwritten texts that fill squares formed by a vertical-horizontal grid. The spectator can enjoy both the immediate visual impact or a careful examination of the extravagant, lyrical variety derived from a rash of lines, blotches, scribbles and letter formations.

Zandhaus' calligraphic sections are printed in an unplanned and decorative fashion. Straight and linear, they appear to be from the hand of a "contemporary abstract", a 20th century scholar attempting to practise his calligraphic penmanship. This Near Eastern quality is augmented by a "tasteful", hushed, French colour scheme. The palette is a mixture of warm tones and grey touched by rich crimsons, yellows and ultramarines. [Gordon Gallery, 29 Gordon, Tel Aviv. Till Nov. 18.]

THE Israeli "surrealist" school continues to flourish as the national "artistic sport", and, unfortunately, DAN KEDAR (who is also a theatre designer) has accompanied the negative aspects of its development. To celebrate the publication of a book about his work, Kedar displays paintings of the past ten years. They indicate a slow retreat from fairly well

rendered allegorical canvases to full wall-size, bombastic expressionist paintings that pronounce mediocrity at the oasel. Pastelish caricatures, Kedar's subjects exude the sadness of a demoralized society, in which the frustrated people act out their hangups in obvious, theatrical scenes that allude to sexual aberrations, prohibitions and escape. Kedar's basic problem is that he has abandoned the act of true painting to concentrate on creating a parade of visual elegans that are neither mysteriously informative nor illustratively gripping. [Habimah Theatre, Tel Aviv.]

THE LIMITED edition business (lithos, etchings, serigraphs) has boiled over into the marketing of art posters, announcing museum exhibits and gallery shows. The posters are often beautifully designed, finely produced and printed in large quantities. Because of the large printing run they cannot be considered limited edition items of this time, but in the future, their uniqueness may attract the same kind of interest as surviving Leutree posters do today.

The only gallery in the Tel Aviv area that stocks this "speciality item" is the Aviv Gallery; on a recent European tour, Aviv's Director, Arjeh Samuels, acquired a wide selection of high quality art posters including sheets from the Serpentine; Moeght, Iolas, Emmerich, Tate, Louisiana and Academia, advertising, among others, Calder, Fougits, Matisse, Alechinsky, Warhol, Steinberg, Vallotton, Allen Jones and William Morris. These posters bring one closer to the excitement of 20th century art and offer excellent wall decoration. [Aviv Gallery, 40 Rothschild, Kfar Sava.]

SHMUEL LIPKIN'S effective black and white photographs are, on the one hand, studies in fear and hallucination; and, on the other, blunt face-to-face portraiture. The former consist of blurred, Baconesque images of organic nudes gyrating and contorting in a shadowed frenzy. The latter portrays the innocence of pre-adolescent girls or introspective male faces depicting "middle" Israeli.

Lipkin was born in Kibbutz Ginnegar and received his BFA from the School of Visual Arts in New York. He returned to Israel in 1978 and works out of Haifa. [White Gallery, 1 Habimah Square, Tel Aviv. Till Nov. 18.]

LENA LIV, from a few pencil drawings that appear on random sheets, appears to have had some academic training, but overall, her watercolour and graphic drawings fail to achieve a professional standard. Liv's realistic sketching cannot sustain a heavy handed watercolour technique and a pretentious approach to composition in which *tromp l'oeil* corners of painted surreal images to a Victor (Brouwer) and abstract calligraphic swipes are scattered upon spacious white fields of paper. Liv has a long way to go before her next one man show. [Sabra Gallery, 23 Gordon, Tel Aviv.]

IMANUEL BAR-KEDMA shows sex emphasized female nudes, except in 10 where the face expresses character. All the drawings, executed on paper, line or shaded, in charcoal or wash, reveal a fluent and apparently spontaneous competence. [Graphics 3, Haifa.]



Shmuel Lipkin: photograph (White Gallery, Tel Aviv).



Kokoschka poster (Aviv Gallery, Kfar Sava).

Promising sculpture

Ephraim Harris

DORON ELIA does figurative sculpture in terracotta painted black or greenish black which arouses hope for the future. Accented is placed on the limbs which are not only distorted but often unnaturally large. Figures tend to bunch together and the better forms disengage the legs and thighs into clear motifs, viz. the struggling man of A. Several single figures stand out sculpturally; they include the handling of void and recess in an ecstatic

dancer (1) and the rhythmic and axial drive of another personage (8). [Abba Khoushy Community Centre, Haifa.]

DAN LIVNI shows oils on canvas, chiefly imaginary landscapes with roses (21) and a few of his cloud-studded, painted in fairly low tones and pervaded by background light. Their title, "Events in Space and Time" describes their spirit. The buildings all echo Livni's renderings of Greek monasteries. Those who recognize them may not agree on this

being their Greece, but the artist's gently lit monasticism tends to impose itself on the viewer. [Beit Chagall, Haifa. Till Nov. 21.]

YEHUDA BAR-YOSAFAT shows oils and sculpture. The oils, representational or abstract, are colour studies executed in rather pleasant, more or less two-colour harmonies. The less legible the subject, the more accomplished the result. A similar rule applies to the interesting and generally impressionist sculptured heads; the smaller they are the better. Here much attention had been given to characterization, often to the verge of caricature and probably, or so it seems, based on deliberately selected material oases. [Danya Art Gallery, Haifa. Till Nov. 17.]



Doron Elia: sculpture (Abba Khoushy Centre, Haifa).

Discounting, Israel-style

READERS occasionally complain, with some justification, that I neglect shoppers outside the Tel Aviv area. I actually made it to Haifa and back recently, thanks to Mordechai Kreiner, merchandising manager of the Super-Sol chain, who drove me up to see its new discount department store there.

This is the first of its kind in Israel. It is called the Hyper-Kol-Bo, and is located at the point known as "Checkpoint," just north of the city toward the Haifa Bay suburbs.

With goods ranging from T-shirts to television sets, it should not be confused with a discount food supermarket, of which the country already has several. In fact, the Super-Sol chain has one of its own, the Hyper-Kol about 100m. from the Hyper-Kol-Bo. It carries bulk-packaged fruits and vegetables, in the style of Tuuva's Hypermarkets, and about one-third the range of items you find in a regular Super-Sol, but 8-10 per cent cheaper.

The five-month-old discount department store is patterned on the American model of a no-frills, warehouse-style operation on an out-of-town location where land is cheap and parking space plentiful. Ironically, most U.S. discount stores have lost their original bleak look and are somewhat more elegant than they used to be. Hyper-Kol-Bo is starkly simple. It occupies 2,500 sq.m. in a barn-like building soon to be shared with a Rim furniture showroom. There is no air-conditioning, no background music, no home delivery, and no credit cards are accepted, only cash or cheques.

What will attract shoppers, Super-Sol hopes, is its low prices for brand-name, first-quality goods (except for a very limited number of Grade B items, carefully marked as such). The usual savings are in the 20-30 per cent range, Mr. Kreiner claims.

ON MY VISIT to Hyper-Kol-Bo, I jotted down prices of items at random in various departments and later compared them with the identical products at the Hamashbir Lazarchan (mid-October prices). In all cases, the Hyper-Kol-Bo prices were lower, but the percentages of saving were widely erratic, from around 10 per cent to nearly 45 per cent. In my opinion, customers can shop in confidence that they will save something as compared with a standard department store on virtually any item they buy at Hyper-Kol-Bo. Those with rights to buy at Shekem, with its standard 12.5 per cent discount, might do even better on some items at Hyper-Kol-Bo, but by no means on everything.

The single item that Hyper-Kol-Bo agrees to stock without any discount is the Adidas brand of gym shoes. It seems that too many young shoppers, including Mr. Kreiner's own daughter, insisted that it had to be Adidas, and the agency would not agree to the standard price. Kreiner gave in to customer demand.

Here are a few examples of the items I priced at Hyper-Kol-Bo and then at Hamashbir Lazarchan (at the Dizengoff Centre shop in Tel Aviv, but prices should be the same at any branch). In the



housewares department, an 18-piece dinner set by Yoda of Japan, in a design curiously called "Jerusalem" a white plate edged with maroon and gold stripes, coats IL1,200 at Hyper-Kol-Bo, IL1,705 at Hamashbir (saving about 30 per cent). In toys, the saving is 35 per cent on a timely "Experimental Lab in Solar Energy" (IL559 at the Hyper, IL862 at Hamashbir); while the savings on Lego sets average a more modest 15 per cent, and on the Fisher-Price "Swiss-Styled Chalet" less than 10 per cent — IL1,254 instead of IL1,332.

In books, there was a considerable saving in the back-to-school prices at Hyper-Kol-Bo. They were charging IL2,000 for a children's Hebrew encyclopaedia (Mithal) which sells for IL5,024 at Hamashbir; and IL2,300 for the complete set of the Cassuto Hebrew Bible instead of Hamashbir's IL3,120.

An item of seasonal interest is a gas heater, Rokaoh's Super-Fair Infra-Red Radiant IV. Hyper-Kol-Bo proudly sells it at IL6,210. I did not find this at Hamashbir, but at Shila, a Tel Aviv appliances shop which claims to sell at "wholesale prices". It costs IL7,500. Shila says the manufacturer's list price for this model is IL8,508.

Another item of which Mr. Kreiner is particularly proud is the 12-inch portable Pilot television at IL4,800. This he says is the

MARKETING WITH MARTHA

cheapest TV around today and would cost at least IL1,000 more elsewhere. So far I haven't found the exact model. Hamashbir's cheapest TV is a 12-inch Sharp at IL9,860, while a direct-sales appliance shop next door in Dizengoff Centre has a Metz of the same size for IL3,500 and a 14-inch Pilot at IL10,600.

WHEN IT COMES to clothing and other textiles, it is more difficult to compare prices, because it is very hard to locate identical items in different stores. A very personable young woman, Roni Edellat, Super-Sol's chief textile buyer accompanied us on our Haifa trip. She says, for instance, that Fieldcrest towels from the U.S. are 20 to 30 per cent cheaper than at First Class in Dizengoff Centre, which specializes in the brand. This is very hard to verify. Most of the bath-sized Fieldcrest towels in the limited selection at Hyper run from IL225 to IL408, while First Class has a tremendous range of them from IL364 all the way up to IL886 for the thickest and most elaborately designed.

It took me a while to figure out what disturbed me about the

clothing department, compared with what I like in American discount stores. I finally decided that it was the lack of organization into clear-cut sections for men, women and children, as well as the rather limited selection of garments in each of these categories. You could not really outfit an entire family from head to foot at Hyper-Kol-Bo as yet.

This is partly due to supply problems, which Mr. Kreiner discussed with me. Israeli manufacturers, particularly of textiles and clothing, are most reluctant to let their things be sold under the recommended prices which most stores adhere to, or undercut just enough to make their own price tags look attractive. When the Super-Sol discount store knocks 20 per cent or more off the price, some manufacturers retaliate by refusing further supplies. Kreiner has a whole list of brands he can't currently obtain for Hyper-Kol-Bo, among them Ata, Lahav, Lea, Levi's and Gottex.

"They'll come around to our way of thinking eventually. Don't worry about that," he assured me. He would like to see a situation where the manufacturer concerns himself only with his wholesale price, not with setting a retail price.

Delta, manufacturer of cotton-knit underwear for men and children, is annoyed at Hyper-Kol-Bo's 10 per cent discount on its goods. But Kreiner isn't too

worried that he'll lose the line at Hyper because Super-Sol, with its 88 regular supermarkets, is such an important outlet for Delta.

Despite the supply limitations, there are some genuine bargains to be had in the clothing department at the Hyper-Kol-Bo, if you can trust your own fashion and price sense. Children's nylon quilted jackets for winter range from IL536 to IL682. The cheapest I saw at Hamashbir in the smallest sizes started at IL778, but admittedly they were more elegantly designed than those at the Hyper store.

Fashion-conscious women can find two-piece dresses by the quality local firm Sportlife for IL698, while the original manufacturer's tag on the two pieces adds up to IL1,454. These were export surplus, I am told. At Hamashbir, you can scarcely find a skirt alone this season for under IL700, but there is a much wider selection there, of course.

There are some imported clothes, too, such as the knit-and-suede-combination sweaters for women, at IL1,600, from the Far East. Babies' zippered blanket-sleepers from the U.S. sell for IL307, lower than the cheapest locally-made ones at Hamashbir. Among the few items labelled as Grade B were Adidas sweatshirts at 50 per cent off the list price.

Scholl foot-comfort sandals and foot-care products get a flat 15 per cent off.

One thing buyer Roni Edellat has learned about discount stores is that they must stock clothes which "sell themselves well off a hanger." There are few fashion dummies on display, few sales personnel to give advice. There are, however, fitting rooms.

SUPER-SOL's Hyper-Kol-Bo and its companion discount supermarket Hyper-Kol keep the same hours: 10 a.m. to 8 p.m. non-stop daily, 10 a.m. to 2 p.m. Fridays, and both open Saturday evenings after the end of the Sabbath until 10 p.m. There is a cafe in the supermarket. Super-Sol plans to pave a connecting road between its two shops to make the link more convenient. Hyper-Kol-Bo's policy on returned goods is a liberal one — exchange, or cash back, Kreiner says.

At the moment, Super-Sol has no plans to expand the discount department store idea to other cities. First it will see how it catches on in the Haifa area.

WHILE ON the subject of Haifa, I should mention a letter received after my recent article on educational playthings.

A store called "Gan Li, Equipment for Kindergartens and Schools," situated on the Haifa-Acre road, near the Kiryat Ata Intersection, writes that it is "the biggest toy shop outside Tel Aviv," with 400 sq.m. of sales space. It stocks kiddie-sized furniture, and a wide range of toys and games, both local and imported, which it claims to sell at about 20 per cent less than regular toy-shops. Gan-Li has also begun manufacturing games under its own label, some of them in English and Arabic as well as Hebrew. The roadside shop is open non-stop 8 a.m. to 7 p.m., except Tuesdays and Fridays, when it closes at 8 p.m.

Delta, manufacturer of cotton-knit underwear for men and children, is annoyed at Hyper-Kol-Bo's 10 per cent discount on its goods. But Kreiner isn't too

Martha Meisels

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